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"THE HIBBERT LECTURES, 1888."—*The Influence of Greek Ideas and Usages upon the Christian Church.* By Edwin Hatch. (Williams & Norgate.)

THIS posthumous work of Dr. Hatch—for it was left incomplete at his death—possesses a twofold interest. Besides that pertaining to the subject, which must always attract the thoughtful and cultured inquirer into the sources of Christianity, there is the not inferior attraction of its relation to the author. For we may certainly take it for granted that this book represents, more than all Dr. Hatch's other writings, the cause which was nearest his heart. Indeed, his remaining works seem capable of being classified as Prolegomena to this important subject. The development of Christianity from its simple commencement to its dogmatic maturity, the speedy hardening of its spontaneous emotions into intellectual propositions, the transformation of its rhetoric into logic, together with the manifold mischief which followed the process, and how those mischiefs might best be remedied, formed the great central question of his life. The subject thus presented itself to Dr. Hatch under a twofold aspect, each of which finds its due place and emphasis in this volume. It was his estimate of the history of Christianity in the past, and it embodied his aspiration for its welfare in the present and future.

That Christianity at a very early period became leavened with Hellenism is, of course, no new discovery; nor is the theory a novel one that in its constructive development the Christian Church eventually suffered from that contact. Suggestions of the prejudicial effect of Greek speculation on the primary simplicity of the Gospel meet us even in St. Paul's Epistles, while the Johannine Gospel may almost be called a Hellenistic version of the origin of Christianity. Moreover, almost every apologetic treatise on the commencement of Christianity from its earlier history to our own time has found it necessary to dwell on the Hellenic contribution to the formation of Christian doctrine. In Christmas sermons of the last and first half of the present century, it used to be a stereotyped argument, especially when the text had reference to the "fulness of time," that such fulness was made up of the philosophical enlightenment of the Greek, the conception of law and order of the Roman, as well as the religious instincts of the Hebrew; and it would be difficult to question the truth or appropriateness of the argument. But while Dr. Hatch's starting-point is not novel, the systematic

method and many-sided elaboration of his argument is decidedly new. The influence of Greek ideas and usages on Christianity has never before received, at any rate from an English theologian, such scrutinising insight, such well-directed research, such a calm judicial estimate, as it has now obtained at his hands. We must the more regret, not only that the book was left incomplete at his death, but that its important subject was never more destined to receive—what I venture to think it would have received had his life been spared—still further elaboration, and probably are cast of particular points and issues, from his persistent labour, his ever widening knowledge, and his maturer and mellower judgment in this particular domain of theological science.

Dr. Hatch emphasises the contrast between Judaism and Hellenism by comparing the Sermon on the Mount with the Nicene Creed. That or some similar comparison has often been made, in order to present forcibly either the radical difference between Christianity at its birth and its perverted development in the fourth century, or the legitimate growth of dogma during the intervening ages. In either case, and whether for recognition or depreciation, the contrast is sufficiently striking. At the same time, we must admit that the comparison is not quite so simple as its easy definitive terms would imply. We may admit as a general truth that "the roots of the Gospel were in Judaism, but of fourth century Christianity in Hellenism," without ignoring the fact that the Judaism of the Gospels had already become permeated with Greek influences, that in its very cradle Christianity was indebted, humanly speaking, for much of its breadth and catholicity to the liberalisation of Judaism by foreign and especially Greek culture. For more than a century B.C., these cultural and cosmopolitan influences had diffused themselves first among the Judaism of the Diaspora and then more gradually among that of Palestine. As a result, it may be said that, if the roots of Christianity were Jewish, the soil and climate were largely Hellenic: in other words, if the initial inspiration of Christ's teaching came from Jewish sources, were sanctioned and sustained by Jewish aspirations, the seed-bed in which these germs were deposited was that Graecised Judaism which we have in the Apocryphal books of Ecclesiasticus, Wisdom, and the Maccabees, as well as in portions of the Gospels themselves. Even accepting as Jewish the root-thought, e.g., of the Sermon on the Mount, readers of Wetstein's New Testament, especially those who have compared his notes with Lightfoot (the Puritan divine), Schoetgen, &c., are quite aware that the parallel passages in Greek authors are just as numerous, and oftentimes more striking, than those culled from Jewish sources. This point has been so super-abundantly elaborated in the two Hellenistic volumes of Havet's *Christianisme et ses origines* as not to need further reference here. While, therefore, I agree with Dr. Hatch that the Sermon on the Mount, in its original inspiration, was a product of Judaism, I do not think he has sufficiently considered how far the Judaism among

which it emerged was already permeated by Hellenising influences. It was precisely this favourable regard of foreign culture and interests on the part of Christ that aroused the suspicion of the Pharisees, and contributed, among other causes, to His death.

This criticism may not essentially affect Dr. Hatch's main position, but that which I am about to offer seems to me to do so. I do not think Dr. Hatch has duly estimated how far the transformation of the starting-point of Christianity, together with its appeal to the spiritual instincts and conscience of mankind, to the dogmatic induration of the Nicene Creed, and its appeal to ecclesiastical authority, however deplorable, was, under the circumstances, inevitable. As to the chasm that separates the two formulae, I am quite at one with Dr. Hatch. Considered in its effect on the whole after history of the Christian Church, nothing could be more disastrous than the comprehension of all Christian truth in the form of a dogmatic creed made up of abstruse metaphysical propositions. It was the first step in the ruinous course that made orthodoxy the substitute of moral rectitude. Nothing that Dr. Hatch or anyone else could urge as to the mischievous character of the transformation would be at all commensurate with its demerits. At the same time, I am prepared to acknowledge that the wretched transmutation was inevitable. It is not only difficult, but impossible, to conceive how the Church could have made headway among the cultured circles of Rome and Alexandria without the metaphysical definitions and abstractions which, however useless in themselves and injurious to practical religion, had become current in Greek speculation. Now, I venture to think that Dr. Hatch has not sufficiently realised this inevitability, nor the inherent and gradual growth of the transformation. For however much we, with the ecclesiastical history of eighteen centuries to warn us, deprecate the metaphysical dogmas of the Nicene Creed, we cannot deny that they subserved at first a distinct utility—they constituted a kind of scaffolding by means of which the spiritual fabric was raised; and if the scaffolding has been so elaborated by the craft and selfishness of its builders as to dwarf the building and arrogate to itself its uses, we must accept it as one of those perversions in human history which require centuries of increasing illumination to set right. Besides, we must not conceal from ourselves the fact that some theological metaphysics are inherent in the earliest claims of Christianity, nor that they formed a needed barrier against the crude religious notions of Palestinian Judaism. To take a single instance; it is clear that the Logos doctrine of St. John presented to the enlightened thinker a more acceptable blending of the Divine and Human—the foundation-truth of Christianity—than was furnished by other and more materialistic explanations.

I have adduced these qualifying criticisms of Dr. Hatch's Lectures as *prima facie* reflections which may probably occur to any thoughtful student of the work. While they place the problem to be solved in a new light, they do not materially detract from

the value of the solution propounded by him, still less do they diminish the inestimable worth of its attendant exposition. The scope of the subject, its proposed treatment, and the style of the author, all receive such striking illustration from the last paragraph of the Introduction that I must find space for transcribing it (p. 23) :—

" We may enter upon the study with confidence, because it is a scientific inquiry. We may hear, if we will, the solemn tramp of the science of history marching slowly but marching always to conquest. It is marching in our day, almost for the first time, into the domain of Christian history. Upon its flanks, as upon the flanks of the physical sciences, there are scouts and skirmishers who venture sometimes into morasses where there is no foothold, and into ravines from which there is no issue. But the science is marching on—*Vestigia nulla retrorsum*. It marches, as the physical sciences have marched, with the firm tread of certainty. It meets, as the physical sciences have met, with opposition, and even with contumely. In front of it, as in front of the physical sciences, is chaos: behind it is order. We may march in its progress, not only with the confidence of scientific certainty, but also with the confidence of Christian faith. It may show some things to be derived which we thought to be original; and some things to be compound which we thought incapable of analysis; and some things to be phantoms which we thought to be realities. But it will add a new chapter to Christian apologetics; it will confirm the divinity of Christianity by showing it to be in harmony with all else that we believe to be divine; its results will take their place among those truths which burn in the souls of men with a fire that cannot be quenched, and light up the darkness of this stormy sea with a light that is never dim."

On the march thus eloquently indicated I cannot profess to follow Dr. Hatch; indeed, my remarks have already run to such a length that I am compelled to cut short what remains unsaid in the way of imperative criticism.

Little but unqualified commendation can be given to the third and fourth Lectures on Greek and Christian Exegesis and Rhetoric. Dr. Hatch shows how the methods of interpretation and oratory long current among the Greeks were gradually introduced into Christianity, with effects on Christian ideas and usages persisting to our own day. He refers on the subject of allegorism to Origen's admission, that men's difficulties in Biblical exegesis arise from "their lack of the spiritual sense, without which he himself would have been a sceptic." The remark is capable of a wide field of illustration. Lord Beaconsfield said of one of his characters that "he committed suicide for lack of imagination"; and ecclesiastical history abounds with examples of thinkers who have escaped the diseases of extreme negation and disbelief by the antiseptic virtue of the spiritual sense or devout imagination. Schleiermacher was a well-known case in point. He confessed that, but for the profound mystic devotion derived from his association with the Moravian Herrnhüter, he would have been a disbeliever.

In his fifth lecture Dr. Hatch classifies and discusses the dogmatizing tendencies which Christianity derived from Hellenism. The first of these was the tendency to define.

" The earliest Christians had been content to believe in God, and to worship Him, without endeavouring to define precisely the conception of Him which lay beneath their faith and worship."

The second was the tendency to speculate, i.e., to draw inferences from definitions, and to weave the inferences into systems:

" The earliest Christians had but little conception of a system . . . their beliefs reflected the variety of the world, and of men's thoughts about the world."

The third stage was the actual formulation of dogma.

" The holding of approved opinions was elevated to a position at first co-ordinate with, and at last superior to, trust in God and the effort to lead a holy life."

We come here to the very pith of the subject, and it would not be easy to better Dr. Hatch's exposition. But it seems to me open to the objection I have already indicated, i.e., it fails to take into account the actual circumstances. The question has still to be answered—Would the Church have become consolidated without those tendencies to definition and speculation? We may deprecate and lament a tendency without wishing to deny that it is inevitable and even from some points of view useful.

In an erudite and elaborate argument like this of Dr. Hatch's, it is clearly impossible to note all the particulars which deserve the reader's attention; but I must not omit to call attention to the tenth Lecture on the influence of the Greek Mysteries upon Christian usages. Few among the ritualistic worshippers in our churches are probably aware how many elements in the elaborate ceremonial in which they delight, and in the doctrines which they profess to regard as equally important and infallible, are derived from Pagan cults and mysteries, and form no part of the teaching of Christ. The following quotation bears so directly upon the usages and controversies of the Church of our day that I must find room for it (p. 309):

" In the splendid ceremonial of Eastern and Western worship, in the blaze of lights, in the separation of the central point of the rite from common view, in the procession of torch-bearers chanting their sacred hymns—there is the survival, and in some cases the galvanised survival, of what I cannot find it in my heart to call a *pagan* ceremonial, because, though it was the expression of a less enlightened faith, yet it was offered to God from a heart that was not less earnest in its search for God and in its effort after holiness than our own."

The conclusion of Dr. Hatch from his subject is, if not wholly practical, at least aspirational. Hellenism, with its dogmatic spirit and tendencies, is a *damnosa hereditas* of Christianity. With most of the elements of thought and usage derived from Greece the Christianity of our own time can well afford to dispense. On this point I need hardly say I am quite at one with the eloquent lecturer. Whatever might be the causes in its original promulgation that rendered the assimilation of Hellenism with Christianity expedient, if not essential, they have now ceased to exist. Indeed, there seem to me very distinct intimations in the signs of the times that the spirit of

Hellenism is being gradually exorcised from Christianity. There is a growing disbelief in the supreme importance of dogma, an increasing persuasion that religion must mean more than a passive acceptance of abstruse metaphysical definitions and conclusions. Indeed, the current eagerness of churches and sects to precipitate themselves into every project of social amelioration or practical utility indicates a growing discontent with the dogmatic theorizing which formerly constituted their sole energy. The change must, from every point of view, be cordially welcomed. Whatever the utility of Hellenism in the past in the work of building up and consolidating the Church, it is now no longer needed. The Christian Church, though its growth is not complete, is at least able to stand alone. It does not need the scaffolding which it was compelled to use in the first centuries of its growth, and which, besides being unsightly and dilapidated, is now an actual hindrance to the further progress and completion of the spiritual building.

JOHN OWEN.

*Aeschylus: The Seven Plays in English Verse.* By Lewis Campbell. (Kegan Paul & Co.)

It is pleasant to learn that, in publishing this complete translation of Aeschylus, Prof. Campbell has been "encouraged by the kind reception which, on the whole, has been accorded to *Sophocles in English Verse*."

No one has traced the difference between Aeschylus and Sophocles more delicately than Prof. Campbell in the "Prefatory Note" prefixed to his version of the latter poet. He sees their unlikeness, if any man does, adequately; if, as I incline to think, he does not in his translation adequately show their unlikeness, he fails honourably where success is practically out of reach. He is probably one of the two best living Sophoclean scholars in England; how far his equals or superiors may be found on the Continent, I cannot say. Furthermore, his language, in both translations, is the language of poetry: that is to say, it is not pedantic, nor affected; it is not stiff—a defect which the Dean of Wells, e.g., never quite throws off; it is always lucid and intelligible, and seldom prosy. This last is "the last infirmity of noble" translators, who rightly seek after literal renderings: to have avoided it is no small praise. Yet I think that an intelligent reader, who was ignorant of the original poems and read these translations to form an idea of Aeschylus and Sophocles respectively, would conclude that they were much more alike than they really are. To put the matter briefly, I think Prof. Campbell unconsciously approximates the style of Aeschylus to that of Sophocles, to the latter of whom, as we all know, he has dedicated such abundant labour.

The ordinary view, that Aeschylus is grand, profound, and sonorous, and that Sophocles is subtle and fine, has positive rather than negative truth in it: that is to say, it needs to be supplemented with the reminder that Aeschylus is subtle too, and Sophocles grand. If the close of the

"Prometheus" is grand, so is the mysterious end of Oedipus: if the "Oedipus Tyrannus" is a masterpiece of subtlety, so is the "Agamemnon." But there is a difference, partly in their styles, partly in the quality of their respective visions, which any one can recognise in reading the originals, but which nothing but absolute poetic genius could reproduce in translation. If only, one feels inclined to say, Marlowe had rendered this, and Milton that—if Shelley had not limited himself to the "Cyclops"—if Goethe and Schiller had collaborated over certain parts of Sophocles—if Victor Hugo had fairly sat down to the "Prometheus"—nay, if, even yet, Mr. Swinburne would give us the "Persae," we might have these things adequately, though in a modern dress. But there is much disappointment, as well as much virtue, in an *if*.

Apart from "counsels of perfection," one may compare Prof. Campbell with himself, and see how far he differentiates the two poets in point of style. Let us take, for instance, two opening scenes of widely different character, that of the "Prometheus," and that of the "Oedipus at Colonus"; and let Aeschylus have precedence, as chronology commands:

"Power. We are come to far Earth's limit—to a land  
Where no foot, save of Scythian, moves—a waste  
Without inhabitant. Fire-god! 'tis thine  
To execute the mandate of our sire  
And yoke this felon to you beetling crag,  
Pinned fast in adamantine bonds. Thy pride,  
Fire—sovereign secret of all arts—he stole  
And lavished on frail mortals. Such the sin  
Whereof he must receive Heaven's recompense,  
That he may learn to accept the almighty  
sway  
Of Zeus, and cease befriending human kind."

Then let Sophocles speak in his turn:

"Oedipus. Antigone, child of the old blind sire,  
What land is here, what people? Who to-day  
Shall dole to Oedipus, the wandering exile,  
Their meagre gifts? Little I ask, and less  
Receive without a murmur, since my woes,  
And the long years ripening the noble mind,  
Have schooled me to content. But, O! my child,  
If thou espiest where we may sit, though near  
Some holy precinct, stay me and set me there,  
Till we may learn where we are come. 'Tis ours  
To hear the will of strangers, and to obey."

These are not presented as select specimens of the translator's skill. On the contrary, they are average passages, nothing more; but they may perhaps serve as illustrations of something which I seem to find all through this version of Aeschylus—a too Sophoclean touch. A style which charms us in a rendering of Sophocles leaves something to be desired when it presents Aeschylus in the same cadences, without his vehemence, and weight, and mixture of concise expression with fervid and sonorous style.

If, however, the version leans, as a whole, too much to the style of Sophocles, I am far from saying that it does so everywhere in an equal degree. In this point, the rendering of the "Persae" is greatly superior to that of the other plays. An illustration will, I am sure, be welcome to readers of the ACADEMY. It is from the opening chorus, and describes the high hope with which the

armament of Xerxes passed over to Europe—(pp. 52-3).

"Over the firth and away  
To the opposite neighbouring shore  
That conquering host and their leader have passed  
in royal array,  
On the deep by the daughter of Athamas once  
ferried o'er;  
He hath bridged the sea-ways with a close-framed  
flax-bound floor,  
And the neck of the prancing brine hath felt his  
yoke.  
For the monarch his mandate spoke,  
And innumerable Asia's lord  
Drives over the face of the wondering world his  
divinest flock,  
Over lands and seas in their ordered myriads  
poured  
By the aid of his war-proof leaders, who ne'er  
broke word,  
But obey their awful sovereign, of race divine.  
With arms unnumbered, and ships in an endless  
line,  
With the basilisk's murdering glance in his fierce  
dark eyes,  
Pursuing the furious course of his Syrian car,  
He brings on the spear-famed folk overwhelming  
war,  
And the shaft-shower's fell surprise.  
\* \* \* \* \*

"By a god erewhile on the Persian this task was  
sent,  
In stress of the battle with uttermost hardiment,  
To destroy fenced cities, and justle with chariots,  
and carry away  
Whole nations captive at once in the joy of the  
fray.  
And they know, while the fierce winds rave on  
the whitening deep,  
To look on the forest of billows, and steadily  
sweep  
O'er the wide sea-paths, as they trust to the  
whistling cordage small.  
And the man-bearing slender strength of the  
timber-wall."

There is a limp, here and there, in these lines; but, on the whole, they are strongly inspired with the spirit and the form of the original passage, over which, with all its exultation and pride, there broods a dim forecast of the disaster which Juvenal records in his splendid sharp-cut line—

"Ille tamen qualis reddit, Salamine relicta?"

Neither is this an incidental success in the translation of the "Persae," the whole of which is admirably done. It is, perhaps, of all Aeschylus's plays the one least like Sophocles; and hence perhaps Prof. Campbell was, unconsciously, writing with a freer hand.

I gather from the translation as a whole that Prof. Campbell regards rhyme as practically essential for rendering regular choric odes, though he employs blank verse at times in "commatic" passages (see advertisement, p. ix.); and that he preserves strophic and antistrophic effect in general, but without exact or pedantic precision. It seems to me probable that the difference which an English reader feels between rhymed and unrhymed poetry is the nearest approach to the difference between chorus and dialogue, as felt by a scholar, that is readily attainable by a translator. It is an inadequate approach, of course; it gives too often the swing of the ode without the balance of the thought. The worst of it is, that short rhyming lines in English rarely sound solemn enough to reproduce the Greek measures. Here, for instance, is Prof. Campbell's rendering of a famous passage ("Agamemnon," 432-444) where the urns

and ashes of the warriors return to their loving homes:

"From Grecian lands together forth they went,  
Each by their loved ones sent,  
And now the soul of friends is sore  
To think whom they shall see no more.  
Whom they sent forth they know,  
But to their bitter woe,  
No well-loved form, but urns of crumbling earth  
Return to each man's natal hearth.  
Ares, grim usurer of blood and breath,  
That swings his balance o'er the field of death,  
Sends back from Ilium to their friends  
(For warriors' loss no just amends)  
Their ashes blackened by the funeral fire,—  
Poor dust! so heavy not with gold but grief,  
Affording to the dumb desire  
Of tears but scant relief."

There are pretty touches here; but, on the whole, even Prof. Campbell is baffled in the attempt to combine brevity and simplicity with pathos and solemnity, as Aeschylus does without an effort. The translation is pretty without being grand, delicate without being quite dignified—*magnis tamen excidit ausis*.

One or two minor points may be raised, not so much to give an opinion as to call attention to Prof. Campbell's views. In "Agamemnon," 916-7, *ἐναντίως Αἰγαῖν, παρ' ἄλλων χρῆ τοῦ ἐρχεσθαι γέρας*, he renders,

"Yet praise that rightly squares with my desert  
Must come to me from others."

If it must be, it must; but it appears to me that, by this interpretation, a cold and well-deserved rebuke to Clytemnestra for her self-praise becomes a flat and unreasonable dogma that a man's wife should not praise him. The farewell of Cassandra (ll. 1321-30, pp. 188-9) is cut in two by the translator, who gives the famous *ἴω βρότεια πράγματ*, κ. τ. λ. to the chorus. The objection that I should respectfully raise to this may be mere conservatism; but is it not on the whole more likely that the chorus in the following verses are echoing in their own way Cassandra's last words, than that they should say the same thing twice over, first in iambics and then in anapaests?

A little metrical trick or plan is observable throughout the book. Prof. Campbell seems to make "drink-offering" "thank-offering," &c., scan as simple cretics, e.g., on p. 178:

"Rich thank-offerings for mercies long despised."

It seems difficult to make this satisfactorily metrical; its recurrence, however, makes one think it intentional, and therefore probably defensible.

I have endeavoured to indicate where the most general fault, apart from little details, may be found with this version of Aeschylus. But beyond question it is a beautiful and scholarly piece of work, an excellent attempt at the impossible. What a *πορώδης ὄψις*, what a flickering marsh-fire, is the ideal goal of translators! The thing cannot be done; and yet, "qui a bu, boira; the feet are drawn back to the ancient ways."

E. D. A. MORSHEAD.

*London Letters and Some Others.* By G. W. Smalley. In 2 vols. (Macmillan.)

MR. SMALLEY has been so long with us that we hardly recollect he is an American. We are rather disposed to look upon him as an Englishman with American connexions. If

his purpose in residing among us had been to represent American politics or government, to expound the constitution of the United States, he might have been known for what he is. But quite otherwise, he has not dwelt here for our advantage unless we benefit by these volumes. His purpose has been to know everybody, to go everywhere, to hear everything, to see all great scenes and functions, and to transmit the result of his observations to the *New York Tribune*, whose London correspondent he has been for more perhaps than twenty years.

Few Englishmen, and probably no American, can have had equal opportunities for such observation. It makes all the difference, too, in print, whether the observer is skilful and qualified, and also whether the occupation is a pastime or a business. It has been Mr. Smalley's daily work, and any competent reader of these capacious volumes will recognise in the author a critic of very excellent capacity. We took up the book with the feeling that such re-service of that which has been given as the daily food of newspaper readers in current months and years is rarely valuable; we are quite prepared, however, to make an exception in the case of these letters, and to accept them with cordial appreciation as a useful and interesting contribution to the literature of our time. More than that, these letters, dealing with persons and scenes of whom and of which we also have seen and known something, leave upon our judgment so high a mark of Mr. Smalley's qualifications that we incline to think he has obscured the value of his collected work by a title needlessly ephemeral as to the best part of it, and that his volumes may be found to have some permanent value—if only for true and shrewd and clear-sighted illustrations by the way of personal and picturesque details. These "London Letters" are the more acceptable because the *Tribune* is not widely read in England. But everyone, however ignorant of the press of New York, will recognise that only a journal great in every good way will desire such correspondence; and in this republication for English readers Mr. Smalley has indeed rendered indirect service to the society of America by showing that the sort of representation of English life they prefer is such as our sentiments of international pride and of kinship would on the whole lead us to wish they should receive. We have seen these volumes referred to as "new journalism." They are better than that in not a few of its manifestations; they are some of the best journalism.

Bismarck is the first subject of Mr. Smalley's "personalities," which are as to completeness rather than as to literary merit very unequal. That is probably a fault of necessity. The journalist does not always choose his topics. They come to him by occurrence and opportunity. So it happens that some of Mr. Smalley's sketches are very inadequate and superficial. But we have met with none devoid of insight, though in several cases circumstances have greatly altered the perspective. To Mr. Smalley, Bismarck quitting the Reichstag after reading a message from the Emperor Frederick, suggests the following; to us the

words may be suggestive of a more recent and signal departure:—

"The door opens, as a door opens on the stage, wide before him, with invisible hands. He fills it as he passes through; the broad shoulders, the towering form, the kingly head of this king of men, are set in a frame for one instant, then vanish. He has done what he came to do, done it in that rapid, workmanlike, decisive way of his, with energy, with authority; done it, though no great matter, once for all, and with the dignity befitting the occasion."

Possibly it needs some acquaintance with leading statesmen to have formed the true opinion that "there can be, perhaps, no very able man in public life deficient in that power [which Mr. Smalley attributes to Count Herbert Bismarck] of entire concentration of thought." Mr. Smalley thinks Gambetta's speech on a motion for a committee of inquiry into the acts of the government of the Due de Broglie "the greatest single effort of oratory" he has ever heard.

"The head was thrown back, the blood ran freely through the arteries which feed the brain, the long black hair fell low, the single eye glowed and flamed. If ever there was a born orator, a man with authority and sympathy, here he was. . . . Then came the sentence I referred to above as Gambetta's own account of himself: 'Je suis un homme de mon temps, vous n'êtes pas un homme de votre temps.' His oratory answered exactly and fully to that maxim of the great orator of Greece who demanded first, second, and third, as the condition of successful speaking—energy."

There is, however, a defect, but it is too obvious to be harmful, in Mr. Smalley's correspondence. With austere ostentation he reminds us now and then, at rare intervals, that he is a citizen of a Republic; but all the while the fact is much in evidence that he is the medium, the translator, of the "upper circles" of England to their correlative in America. Perhaps he is a better appraiser of art, of literature, of all that is meant by culture, of high life, and of fashion, than of the English people. It was not from them he learnt that this is "a country where the word principle is unpopular in politics." It was from the upper ten thousand he caught the unworthy sneer at the enthusiasm of Fawcett for the employment of women. Mr. Smalley can be spiteful.

"He flooded the offices, telegraph offices included, with women, with the result that the telegraph service of England is talkative and inaccurate. . . . The female mind may, by-and-by, be educated into habits of precision, but the education is carried on at the expense of the service and of the public."

These letters, however, are plainly not concerned with the life of the masses. The readers of the *Tribune* look to London rather for tidings of the great and of the grand and gorgeous, and they have been served accordingly—and very well served. Mr. Smalley was, of course, on the side of Mr. Forster, of whom he says:—

"He was accused of imprisoning 900 suspects, and keeping them in prison without trial. Whoever else may accuse him, accusation would come with a poor grace from us in America, who during the war locked up nearly 40,000 men on suspicion of disloyalty, and seldom thought of trying them."

Mr. Smalley knew Bright well, and could

have treated of the man and his great career more amply had he chosen. His remarks by way of portraiture are generally vivid with accuracy. Sometimes they touch matter so trifling as an article of dress. "It was his habit to wear a black velvet waistcoat long after other people had ceased to wear them." Mr. Smalley caught the note of Bright's distinction:

"In every speech, as in the whole life of this carpet-weaver of Rochdale, there is the note of distinction. He stands apart. He breathes the upper air. No man is more remote from the sordid and common, more hostile to the vulgarity of thought amid which he passed his life."

To the end and towards the close, Mr. Smalley had no breach of political sympathy with Bright. When Bright smote so many of his own familiar friends, hip and thigh, in the election of 1886, he was cheered in the *Tribune*; and when, in the final year of his life, nervous and disconsolate, Bright, though much in London, never entered the House of Commons, he had the same support. Had Bright's view of the Irish question been different, is it not possible that the most excellent rebuke which Mr. Smalley administered to the Senate of the United States would not have been needed? He was moved to anger because no official word of sorrow came from Washington.

"Precedent? It would be the time to talk of precedent when another rebellion had put the Union in peril, and another John Bright had pleaded the American cause. Government? We owe it in some measure to Bright that we have still a government. The Senate? Let us speak of the Senate with respect, and impute no motives. The motives of these gentlemen matter chiefly to their own consciences. But it is to be said plainly that their act brings upon their country the reproach of such ingratitude to one of its benefactors as the best motive cannot excuse. The Irish! I say it is to the everlasting honour of the Irish race that their chosen orator in the British Parliament claimed the right to lay an Irish wreath on the grave of this great Englishman. Why should Americans have been willing to claim less? . . . The time will come when Americans will lament the cold silence of those who might have spoken for them, and that blank page in the records of the Senate will be thought the least honourable in all its history."

Mr. Smalley shows that, with the time and scope which are denied to journalism, he could do great things in political portraiture. His suggestion of "a more interesting personage than Lord Carnarvon the minister, and that was Lord Carnarvon himself," is followed by a very slight but life-like sketch of one who "had, for all those who knew him, the irresistible attractiveness which is felt only under the influence of a beautiful nature." Of Lord Randolph Churchill the author gives a confident opinion and prediction.

"Here is the one man among the English Tories who has shown capacity for leadership in something more than a party sense. . . . The day will come when the Tory Ministry will again be in difficulties, and must again appeal to the country. Then, if not before, they will bethink themselves of the discarded colleague who has the ear of the country."

Mr. Smalley gives good examples of Lord Randolph's audacious speaking. "The forest

laments in order that Mr. Gladstone may perspire," is his way of alluding to the statesman's favourite exercise. Of Mr. Chamberlain, his personalities differ greatly with circumstances. In 1885 Mr. Chamberlain is one to whom "a law is only something to be repealed," "a man whose range of acquired knowledge of what had been done in the world before he was born into it is not in proportion to the energy of his natural abilities." But when Mr. Chamberlain became Lord Salisbury's emissary to Washington, Mr. Smalley had discovered that which is quite true, that "there is no better debater—no man in England who surpasses him in the power of effective speaking."

Several of the later "personalities" are so thin and shadowy as to be hardly worth reproduction. Yet they are never without some merit or interest; and not one, to say the least, fails to display the skill of the writer in dealing with material probably at very short notice. The second volume is made up with Letters on Social Life, never, by the way, descending very much below the peerage; on Parliament, full of incidents extremely well narrated, and with accuracy enough to make them valuable in times far removed from that of their occurrence; on Pageants, generally including appearances of royalty, a picture gallery of great English scenes well filled with the prominent figures of our day. The conclusion is a bundle of some twenty "Miscellanies," of which perhaps the best conveyed to the American people a true and valuable record of the English sympathy and sorrow which attended the mortal wounding and the death-bed of President Garfield.

ARTHUR ARNOLD.

*Round the Calendar in Portugal.* By Oswald Crawfurd. (Chapman & Hall.)

MR. OSWALD CRAWFURD is, *par excellence*, "the man who knows" about Portugal, and who has told us all we know of the country in which he has lived for twenty years. Many sides of the subject have been made attractive in his former works by his graphic, lucid, and elegant style; but the aspect of Portuguese life revealed by the present volume has a charm which surpasses them all. "I desire," says the author in his Introduction, "to treat chiefly of rural matters, of the ways of rural folk, and of the fields, the woods, the rivers, and the roadsides. . . . I, therefore, beg the reader to allow me to be discursive." Mr. Crawfurd's reviewer is impelled to make a similar request, for one seldom has a chance of so revelling in a book as in this delightful one, which treats him to a year's tour in Arcadia.

Far out of hearing of the ominous cracking and splitting of the political system, and the fuss and fury of the African question, we tread the round of the seasons—from March, "when the shrill, thrice-repeated call of the wryneck gives audible sign and token that winter has departed," to February, when country life is least attractive, even in that corner of the continent which is "unique in Europe." And then the author gives us a glimpse of Oporto, as

characteristic and convincing as Mr. Napier Hemy's remarkable picture in the Grosvenor last summer. First, we have to get well into our mind the only strip of land in the latitude of mild winters which is protected east and north by lofty mountains, well supplied by stream and river, and within the full influence of the Gulf Stream; and next the facts that in this favoured nook the east wind is not depressing and exasperating, but dry and bracing, and that if one goes into the night air while that wind is blowing "one's lungs are filled with long, delicious draughts of pine-scented air, aromatic, wholesome, invigorating." Is it any wonder that we linger over the author's description of climate, and landscape, and out-of-door life as hungry children linger at the windows of a cake shop? Here is one of his pictures:

"In this highland country, full of springs and water-rivulets, the hill-tops are covered with woods of pine and chestnut, the waste land is overgrown with furze and white and yellow broom and flowering cistus, and the narrow valley sides are terraced everywhere into tiny meadows, each one bordered with vines borne on espaliers of wood, and each meadow is green throughout the winter with grass or clover, and in summer rich with waving crops of maize. The farmers themselves are the owners of the land they till and of the houses they dwell in, and there are signs of their ownership in the richness and comfort of their surroundings. Near each house is a kral-yard, and generally orange and lemon trees grow hard by. Often there is a garden-patch gay with old-fashioned country flowers in due seasons. Very often there is a camellia tree or two, as large as apple trees with us at home, covered in very early spring with white or red blossoms. . . . There never fails to be the broad flat expanse of trellised vines, covering arbour-wise a porch or two of ground, the vine-bearing wood-work supported on tall stone pillars. Beneath the shade of the vine-branches the ground is trodden flat and firm by the naked feet of men and women, for here is the peasant's drawing-room. Here, to the tinkling of their mandolins, they dance their rustic rounds and chant their strange old-world songs and madrigals."

This is by no means the most striking passage in the book, but it is that one which we carry in our minds all through, and the figures fit themselves into it. Harmonious with it are the author's delightful pictures of that golden land whose every bank and corner are gay with wild flowers and its coppices alive with the songs of birds, and "where there is an incredible wealth and force and luxuriance of life." Harmonious with it, too, is his portrayal of the people, and their ways—of their peaceful, happy, industrious, self-respecting existence, undegraded by the inhuman toil and hopeless penury that must spoil, by the mere fact of their existence, the fairest scene that nature can show. The peasants of Northern Portugal are a grand race. "These are the Portuguese I have read of in history," said a distinguished diplomatist who had passed some years in Lisbon—"another race of men altogether [than the Southerners]." "In their veins runs," says Mr. Crawfurd, "the blood of the dominant Northern race who invaded the country in very early days. Their looks and their stature proclaim it, and their manly character and the splendid record of their achievements prove it."

There are pages of this book which are not to be read without emotion, not only for their sheer beauty, but because of the longing they inspire to see some such lives of the poor, with the grace of music and dancing (the proud and pure dancing of these people), of simple enjoyment and laughter, of light-hearted content in them. In the Minho province the happy pastoral life of to-day is still such as Theocritus sang, where the rules and methods of tillage are the same as the ancients followed, where

"every mistake and shortcoming is apparent that a modern enlightened farmer would smile at: the unimproved plough, made of a crooked tree branch; the unimproved cows, that give but a fifth of the milk of an Alderney; the grass blades slowly and painfully reaped by a toy reaping-hook and carried on the heads of men and women."

The life of men and animals is so happy that one cannot read of it without a choke. "It is all too utterly stupid and old-world," says the author, "and yet every one is thriving and content. The little houses are snug and warm, the cattle sleek under their masters' kindly eyes."

"The tiny granaries are full to overflowing, the men on Sundays and feast days well dressed, well fed, and light hearted, the women comely and gay in their coloured bodices and bright silk kerchiefs, and their necks covered with a sensible weight of old-fashioned gold jewellery. The valleys are ringing with the joyous antiphons of youths and girls, that speak as plainly of their content with life and of their hopefulness as the spring song of the birds tells of theirs."

Well may the writer who has lived among these people, and who knows them and their industries better than any other foreigner knows them—as his exhaustive story of the wine-growing shows—deprecate the application of the logic of political economy to them. He does not assert that a golden age ever existed anywhere out of a poet's imagination, far less that it exists to-day in rural Portugal; but he does say that, after travelling over most of the countries of Europe, he has found nowhere a pastoral life so like what the poets have fabled in their legends of early man. It is no wonder that he dwells upon the contrast which our own country presents.

To understand the old classical enthusiasm for the month of May, one must live in rural Portugal throughout its long sunny lapse, for there and then are the pastoral poets of Greece and Rome justified, and May deserves everything that ever was sung in its praise. The life of the peasant farmer and the fisherman is at its best, the face of nature at its fairest, and the peculiar customs of the people most evident, from their religious pilgrimages or "Romanias" which draw their tens of thousands to the Holy Places, to their dances (Mr. Crawfurd gives a charming description of these serious rhythmical performances) to the curious game played with earthenware jars, which is apparently unknown out of Portugal. The threshing-floor is the peasant's ballroom.

"In the long May gloamings," says the author, "a young man with his mandolin will take his way, strumming careless chords and snatches of those strange airs in the minor key which the Portuguese call *Fados*, and which are of lineal

descent from music of old Moorish times. As he passes along, the girls and lads stop their labour to accompany him; lovers will suspend their love-making to follow too, or continue their courting to the rhythmic tinkling of the mandolin. When the music and its following reaches the dancing place and the partners are all arranged in a circle, the dance will begin with the strangest, slowest, most old-fashioned steps, the like whereof has not been danced under a civilised roof for centuries. The musicians, or the three or four of them whose mandolins make the orchestra, dance in the round with the others, and when the time in the dancing arrives turn and set to their partners like the other dancers."

To June belong the legends and the strange, sometimes beautiful, superstitions of these delightful people. This is a fascinating chapter, and ought to be dear to all poets and lovers of romance were it only for the rhyme of the Rosemary and that which tells of what was done:—

"All for the flower of the Linolar."

Of this latter the author says:

"Of its species and genus I can tell nothing, nor have I cared to inquire of the learned; for I believe it grows in regions where they have never botanised—namely, those where elfin steps have passed and the horns of elf-land have been heard to blow."

Animal life in Portugal is delightful to read of, for there the good creatures of God are the friends as well as the servants of man, and cruelty is an almost unknown and utterly condemned vice. There are books of travel which one is obliged to read, but opens with a prophetic shudder; this record of rural Portugal is a consolation and a reward for many such tasks. Then there is a bird chapter—it marks September—which is full of interest, information, and picturesqueness; and the same qualities mark the portion of his work that the author devotes to the woodlands, the plants, the gardens, and the wine districts of the Iberian Arcady. He tells us curious things about Portuguese art, in pottery especially, and in wood carving, the truly marvellous ox-yokes on which infinite pains are lavished being striking samples of the latter.

It is a little trying to read of November as they know it in Portugal, where "no weather is so perfect through all the year as this second summer time, when, for its first two weeks, the birds of passage bound southward linger in the fields and copses as if aware that no more genial climate awaits them in all the tropic lands." At this time of year at happy village-gatherings the grand old songs that have died out of other countries may be heard in Northern Portugal, and especially the noble ballad of "Donna Guiimar, The Maiden who went to the Wars," which, as our author says, "brings back the gone-away time of gallant deeds and noble endurance, and has power to stir us yet." It has such a power in his version also, although he calls the latter only a line-by-line rendering of it into English, without the rhyme, and with only a faint echo of the rhythm of the original.

Of the workmanship of the book it is hardly necessary to speak. It is long since Mr. Crawfurd took his high place among the most refined and cultured writers of our

time. If all his readers appreciate the quality of his style, the fineness of his humour, and the sustained interest with which he invests his subject, so highly as his reviewers must needs appreciate them, that place will be made even more secure by *Round the Calendar in Portugal*.

F. CASHIEL HOEY.

#### NEW NOVELS.

*Alas!* By Rhoda Broughton. In 3 vols. (Bentley.)

*The Honourable Miss.* By L. T. Meade. In 2 vols. (Methuen.)

*Sundorne.* By Bertha Thomas. In 2 vols. (Chapman & Hall.)

*The Sign of Four.* By A. Conan Doyle. (Spencer Blackett.)

*Fickle Phyllis.* Edited by Gwen D'Esterre. (Ward & Downey.)

*Miss Blake of Monkshalton.* By Isabella O. Ford. (John Murray.)

*Mademoiselle.* By Frances Mary Pearn. (Walter Smith & Innes.)

*Mademoiselle Ixe.* By Lanoe Falconer. (Fisher Unwin.)

*Kilgroom.* By John A. Steuart. (Sampson Low.)

SUCCESS is an inconstant thing, and it must be owned that for once it has forsaken the brilliant pen of Miss Rhoda Broughton. There is something ominous in the very name of *Alas!* and the omen points rather to the deficient merits of the story than to the vicissitudes of the characters. One scarcely knows whether to assign the place of heroine to Amelia Wilson or to Elizabeth Le Marchant, but neither of them will much fascinate the reader, while as to the two men who may be almost regarded as rival heroes practically nothing can be said to their credit. As the story is constructed, everything at first turns upon the fortunes of Amelia. It was a piece of cruelty, however, to bring that young woman into the story at all. When we first hear of her, Jim Burgoyne had been engaged to her for eight years. During that long period he seems to have more or less neglected her, and she to have borne the neglect with the patience and meekness of one who has not the courage to complain. Why, where, or how Burgoyne fell in love with Amelia we are not told; but when they appear upon the scene he is trying with a very ill grace to pay her the attentions which are due from him, and she is nervously anxious to keep what little apology for affection he gives her. Presently the fascinations of Elizabeth turn his head, and add to the already sorrowful burdens of Amelia's lot. A drudge for the members of her own family, the uncomplaining victim of Burgoyne's selfish procrastinations—poor, plain, unattractive, but faithful to humbleness—she at last dies, and one feels that she ought never to have lived. There is a romance—a mystery—about Elizabeth, whom Burgoyne had known as a child. He is distasteful to her, because he reminds her of something in her youthful past which the reader conceives to be of a very tragic or

dreadful nature. But she impresses him as poor Amelia had failed to do, and if he were not pledged to Amelia he would be wooing Elizabeth. His friend Byng does that, with a boyish precipitancy, but he is deterred from marrying the little witch by the revelation of her mystery. This turns out to be a perfectly harmless escapade, totally insufficient to account for Byng's sorrowful relinquishment of her—he is revealed to us banging his head on the table and the floor, and reducing Elizabeth's note to a piece of pulp with his tears—and equally inadequate for the purpose it is made to serve in the story. Byng's retirement and Amelia's death lead up to the result foreshadowed from the beginning, but it is attained by means which are felt to be feeble and unfitting. There are, of course, some good points in the tale. The contrast between Amelia and Elizabeth—the former with her tepid, undemonstrative, but unchanging affection, and the latter flitting with unconcern from lover to lover—is well shown. Byng and Burgoyne make another contrast, but an uninteresting one. That word, indeed, expresses the character of the novel. A reader must be very imaginative or very ardent who can get up an enthusiasm for any of these people, or for their surroundings.

In spite of its meaningless title, *The Honourable Miss* is a good story. Its chief merit consists in its more trivial details. Novelists do not often condescend to small things. They borrow most of their society from fashionable life, while few of their incidents are such as happen every day. In Miss Meade's story the people, with one or two exceptions, are the plain folk of the old-fashioned town she describes. Each of them knows the affairs of all the others, and a good part of the two volumes consists of the not ill-natured scandal they talk over their tea-tables. This ought, no doubt, to be very uninteresting, but it is not. On the contrary, the reader finds Mrs. Butler, Miss Peters, Mrs. Bell, and the other gossipping dames so real that he enters with zest into their petty jealousies, and is disposed to argue with one and agree with another just as they do among themselves. The little community is aggrieved because a newcomer at the manor house gives herself airs, and will not mix with the townspeople. When Mrs. Bertram calls on Mrs. Meadowsweet the interest of all the other dames takes the form of curiosity. They are not jealous of Mrs. Meadowsweet, because she is a general favourite, for her own sake and her daughter's; but they flock down upon her to learn all they can about the fine lady at the Manor. It turns out that Mrs. Bertram has a secret, which she wishes to keep. She has a son, too, through whose tendency to fall in love the discovery of the secret is precipitated. Into these critical parts of the plot we must not enter. It is enough to say that the story is well worth reading for its bright, simple, and perfectly natural presentations of character.

In a theatrical romance one scarcely expects to find any resemblances to real life. There are very few in *Sundorne*, which is theatrical in every sense. The objectionable person whose name is also the name of the

story wrote plays in the full belief that he was a genius. It does sometimes happen that the fortunes of the dramatist are made by the actor, and those of Sundorne were clearly the work of the actor Carroll. Carroll and his wife Marcia are two of the best portraits in the book. He is sensitive, excitable, irritable; but her calm and intelligent support gives his mind the necessary balance, and with her help he has gained the highest place in his profession. Their domestic and social relations are all of the pleasantest kind, which is again due to the admirable qualities of Marcia, who impresses the reader as a model wife and mother and a noble woman. All this is changed by the insufferable playwright Sundorne. With the prerogative of genius, he makes love to Marcia; and for no conceivable reason, except that she too recognises the paramount claims of genius, she goes to live with him, and forsakes her husband, home, and children. Guilty alliances in real life are scarcely brought about in this way, and why this particular example of false and vicious relations should be made the subject of a story one cannot imagine. Sundorne's self-conceit will tire and disgust the reader, who cannot but be impatient of the docility with which Marcia does his bidding and anticipates his wishes. From having been a woman of great strength of mind and high character, she makes herself, in her absurd affection for him, a nonentity and a slave. There is nothing in the book to atone for its nauseating plot. Even the English is questionable; the conversations are stilted; some of the scenes are positively vulgar. And though one or two of the secondary characters are fairly true to life, they are only interesting because they try to alleviate the misery which has been so wantonly brought about.

Detective stories always have a certain charm, and perhaps the charm is greatest when the detective element is non-professional. The accomplished amateur in the fine art of discovering crime and hunting down the criminal is a much more wonderful personage than the official detective. At any rate, Sherlock Holmes, in *The Sign of Four*, was such a personage. The curious incidents, the mystery of which he unravels, make a capital story, which is told with a directness that keeps the reader's attention fixed till he gets to the sequel. After the sequel, as part of the story, follows the narrative of the man who has been hunted down; and though this is interesting in itself, and has a bearing upon the plot, it is somewhat flat after a breathless chase which has been breathlessly described. It has the effect of an anti-climax. Sherlock Holmes is the best-drawn of the characters, perhaps because there was most character in him to draw. The young lady is rather insipid, but she had not much to say or to do. The man with a wooden leg, who was nearly a match for Holmes, is also nearest to him in point of vivid portraiture.

The cleverness of *Fickle Phyllis* is not to be denied, but is greatly to be regretted. If such books are to be written, one could wish that the false attractions of the vice

they depict were not aided by the charm of a brilliant literary style. Phyllis describes her own career, which is one of unscrupulous and shameless depravity. It may be urged, perhaps, for such books that they serve the purpose of a foil to virtue; but virtue needs no such foil. There are to be found here and there in these pages a few smart and wholesome reflections on the unwholesome life they describe, but one does not care to pick pearls out of such mire.

*Miss Blake of Monkshalton* is a story of quite another kind. It carries us back to the days of our grandfathers, when stern discipline and unbending demeanour were insisted upon in the family life. Miss Blake, who is somewhat ancient, upholds the rigid traditions of her early days. Her younger sister, Emma, is of a milder type, and sympathises with the still younger Anne, the niece of the sisters, who has the longings and interests of a simple girl of to-day. It is interesting to study these three dissimilar elements in contact with each other. Aunt Emma in every way occupies the middle place; but while she yields on the one hand to the buoyant spirits of the girl, she is overborne on the other by the uncompromising firmness of Aunt Jane. It is needless to say that youth has its way in the end. The daily life of the three is well told. The story is a pleasant peep into a remote if not very distant past, which is refreshing as a change from the general atmosphere of modern novels. Miss Ford's name is apparently new among writers of fiction; but one may venture to hope that it will not remain so.

The naive and pretty style of *Mademoiselle* makes what is on the whole a troubled story very charming. The period is that of the Franco-Prussian war, and the scene is laid mostly in Paris during the siege. Jacquette, who tells the tale, is another "Gardener's Daughter," and the good angel of her sister Angèle, and of Mademoiselle Hildegarde, whose father lives at the château near the gardener's cottage. Angèle goes to reside in Paris, and thither, too, go M. Galland and his daughter Hildegarde. Jacquette follows when war is imminent, in order to be with her sister; and she describes the terrible events of the siege, the treachery of the National Guard, the bloodthirstiness of the Communists, and the fate of many innocent "friends of order." A domestic story runs alongside all this, which is told in the simplest and most pleasing manner. It is in this that "Mademoiselle" is most seen, with Jacquette's devotion to her, and to everybody else whom she can benefit.

*Mademoiselle Ixe*—the person, not the book—is of a very different type from the Mademoiselle we have just spoken of; but she, too, had a remarkable power of fascinating others. A young lady who is capable of the gentlest things and the most desperate is obviously a heroine of whom much can be made. She is the central figure in a story which for some time appears to concern only one or two country houses, and the families in them; but then an exciting event occurs, and the whole scene is transformed. We must not tell the secret of the

plot, especially as it is so well kept by the author until the time arrives for its disclosure. This little volume is the first of a series, called "The Pseudonym Library." Its narrow single column of clear type is very inviting; the paper is good and the cover pleasing; but the interfolding and overlapping of the leaves almost make a magic paper-knife necessary.

A present-day Irish story, which is dedicated in terms of extravagant compliment to Mr. Gladstone, betrays its Nationalist character on its first page. In *Kilgroom* we meet, as we expect to do, with aggrieved tenants, patriotic agitators, noble priests, tyrannous policemen, high-handed and brutal agents, and—when he is visible at all—the exacting absentee landlord. The book is not without merit, and the purely Irish non-political episodes are amusing; but the general effect is spoiled by the too evident colouring of the whole story.

GEORGE COTTERELL.

#### GIFT BOOKS.

*The Children of the Castle.* By Mrs. Molesworth. Illustrated by Walter Crane. (Macmillan.) Mrs. Molesworth has two methods—or perhaps in the case of such an author, we ought to say two periods; and her present book belongs, alas! to her later and less happy one. Her reputation was made by those naive narratives of child-life—its sorrows, its naughtinesses, and its pathos of unappreciated troubles—which have won supreme eulogy from Mr. Swinburne, and would have appealed no less strongly to the tender heart of De Quincey. Need we mention such household names as *Carrots* and *Herr Baby*? In a very different genre, she also wrote *Four Ghost Stories*, which, though not masterpieces, are likewise deserving of high praise. Unfortunately, she has since attempted to combine the two methods, and to moralise child-life (which she herself has taught us is neither moral or unmoral) by the introduction of a supernatural element. The result is, in our opinion, almost as deplorable as when Lewis Carroll, in *Sylvie and Bruno*, introduced modern figures and sermonising into the realm of fairyland. Not that the present book is a failure, except as judged by Mrs. Molesworth's own standard. It has many charming touches, even in the supernatural parts; but the whole is vitiated by the dominant want of reality, and by the consciousness on the part of the reader that nothing very much matters when a *dens ex machina* is always at hand to set it straight. Mr. Walter Crane has at least two pretty pictures—those facing pp. 23 and 81.

*The Great Taboo.* By Grant Allen. (Chatto & Windus.) Two years ago Mr. Grant Allen published a story entitled *The White Man's Foot*, the scene of which was laid in the South Sea Islands. He now returns to the same locality, which affords an unrivalled field for the display of his anthropological learning. Readers of the former book will not have forgotten that its plot turns upon the survival of savage superstitions beneath a veneer of Christianity. In the present case there is no Christianity at all, except so much as may be represented by "a passing Christian English steamer"; and the savage superstition chosen for illustration is none other than that which has been so elaborately worked out by Mr. J. G. Frazer in his "epoch-making" work, *The Golden Bough*. A subordinate idea, treated with great ingenuity, is the revelation of the secret by the mouth of a parrot, of patriarchal age, who has been taught it some two

centuries before by a shipwrecked English sailor. Politicians may also learn something from these pages about the practice of "shadowing," which has certain advantages from the point of view of a evaded chaperon. Mr. Allen was rather bold to make his hero and heroine be swept overboard from an ocean steamer, and washed ashore on the fringing reef of a coral island. But if the introductory chapter or two challenge comparison with Mr. Clark Russell, the remainder of the story shows Mr. Allen in his own domain, moving with equal ease amid mythological problems and the discoveries of modern science. All boys will read the book with avidity, and will unconsciously learn from it a moral which the author himself repudiates.

*A Young Macedonian, in the Army of Alexander the Great.* By the Rev. Alfred J. Church. With sixteen Illustrations. (Seeley.) While yielding to none in our admiration for the "Stories" which Prof. Church has re-told for English boys from the classical poets and historians, we have never felt that he is equally happy in telling a story on his own account. Of his knowledge of ancient history there is no doubt; and we also allow him gladly the possession of a pure literary style, suitable to the subject. These are great merits, especially when we remember by what inferior qualities popular reputations have been gained. But a far more ignorant and less refined author may nevertheless be endowed with the supreme gift of imagination, which will make his characters and scenes, however extravagant, fix themselves in the memory. We should not like to say that Prof. Church has no imagination; but he certainly has not got so much imagination as some others who shall be nameless here. And, that being so, it is idle to dictate to young readers—or old readers, either—in their choice of favourites. We have read *A Young Macedonian* with sympathy, but without enthusiasm. The opening picture, where the hero is disqualified at the Olympian games, is very effective; and so are most of the other early chapters, of which the scene is laid in Greece. But when the story shifts to Asia, our interest is dissipated between the fictitious adventures of the hero in war, travel, and love, and the historical battles of Alexander. We feel that the king himself ought to have been the central figure; nor can we entirely reconcile ourselves to the future of our hero and his half-Persian wife as "proselytes of the gate." The illustrations are taken from various sources; those apparently from vases are the best.

*Syd Belton: The Boy who would not go to Sea.* By G. Manville Fenn. With Illustrations by Gordon Browne. (Methuen.) *Mass' George: or A Boy's Adventures in the Old Savannahs.* By G. Manville Fenn. Illustrated by W. T. Smith. (S.P.C.K.) Like some others of our popular writers, Mr. Manville Fenn runs the risk of overstocking his market. We should be afraid to say how many boys' books he has written, which all resemble one another in describing the adventures of a pair—or sometimes a trio—of boys, one of whom always belongs to the upper, and another to the lowest rank in society. Both his stories of this year are of this same class; and, though we have been so far faithful to an old favourite as to read them through, we confess that neither of them appears to us to be equal to some of their predecessors. The date of both is somewhere about the middle of the last century. The earlier in time (the title of which we have placed second), describes the settlement of Georgia by English planters, when Red Indians and Spaniards alike harassed the infant colony, and negro labour was first introduced. Our author has, of course, availed himself of the opportunity to display his knowledge of

natural history, and the fighting is not bad; but we do not feel that we have got a true picture of early colonial life. The other book—which we have put first, as in our judgment the better of the two—opens with a rather tedious scene in England, where two boys, both the sons of sailors, refuse at first, for no sufficient reasons, to follow their fathers' profession. The son of the boatswain gets the ropes-ending he deserves, though he remains a cur to the end; and the son of the post-captain would, in those days, certainly have received similar treatment. However, the two boys do go to sea at last, in company with their fathers; and the description of life in the midshipman's mess is worthy of Marryatt. Then comes the main incident of the book, when our young hero has to fortify and defend a rock off one of the French islands in the West Indies. This portion is all first-rate, except the character of a brother middy, who begins by being a bully and ends as a traitor. It is needless to praise Mr. Gordon Browne's illustrations.

*Adventures of Alfan.* By the late John Holme Burrow. (Roper & Drowley.) This is an admirable story of a very old-fashioned and yet high-class kind, in which a sound moral is taught without being too much obtruded upon the reader. Alfan, a bright Cairene boy, gets possessed of an amulet of the usual wonder-working kind, which takes him from his native place into the desert and converts him into the boy-king of a great state. As such, he conquers a formidable enemy, gets rid of a troublesome prime minister, and defeats various conspirators against his own life and the peace of his kingdom. He fails, however, quite to satisfy his subjects or his own ideal of the royal position; and, in obedience to his amulet, which tells him that there is no place like home, he returns to his mother. Some of the adventures of Alfan—notably his battles—are remarkably well told. Apart from its moral, this story is as bright and in every way as readable as any intended specially for boys that have been published during the present season.

*The Slaves of Sabinus.* By Charlotte M. Yonge. (National Society.) This graceful story by Miss Yonge is sure to be popular. It is a tale of the times of Vespasian, giving us a glimpse of the supposed Christian household of Flavius Clemens, Vespasian's nephew, and introducing the Trophimus of the Acts, Clement of Rome, and other Christians of the time whose names have come down to us. The facts upon which the plot is founded are taken from Plutarch, but the characters are of course imagined and elaborated by Miss Yonge herself. The story helps us to realise how Christianity spread upwards from the slaves to the masters, and describes gracefully and yet vividly the gradual conversion of the slave Telamon and his influence upon his master Sabinus. The book is by no means wanting in exciting incidents; boys will be delighted with the account of the cave in the German forest in which Sabinus takes refuge. But the quiet refinement of the author's mind and style is apparent in every chapter of her tale, and fuses its varied scenes into a homogeneous whole.

*Hussein the Hostage.* By G. Norway. (Blackie.) This is a story of a boy's adventures in Persia. The scene is laid among the Bakhtiyari mountains, inhabited at the commencement of this century by a nomadic race chiefly living in tents, driving their herds up into the mountains during the summer months, and bringing them down to the plains when the snow covers their pastures. The chief of this wild tribe is captured by treachery by the Matamet, a bloodthirsty eunuch of the late Shah of Persia. The opening chapter is very

picturesque. The men are seated around blazing fires, with piles of mountain goats and red-legged partridges lying beside them, while their wives in their red linen trousers and white chemises and coloured chintz jackets are waiting on their lords and masters. Then it is that the aged Ahmed tells the savage warriors around him the story of their chief's revenge. The book is picturesque throughout, and closes as dramatically as it opens. The Matamet has just handed over Askar, the brave boy-hero of the story, to the torturers, when—but the reader must discover this for himself. The tone of the book is manly and good. The portrait of Tom, the English orphan boy, in the travelling Persian circus is excellent. Tom, a poor London waif, had promised a gentleman who had been kind to him to repeat the evening hymn before he went to sleep. "I was mighty fond of him, and so I always do it. It does not seem right somehow unless I do." When Askar first hears the hymn, he asks Tom what it is, and, on being told, says, "It's pretty. Sing more of it, please. What does it mean?" "Oh, you would not care to know; it is a sort of a prayer." "Why don't you take off your shoes while you say it, then?" "Because those aren't our Christian ways." "Are you really a Christian?" "If I'm aught in that way. But I don't know much about it." Then Tom explained to Askar who taught him the hymn and why he sang it. "What do Christians believe, Tom?" "How can I tell?" growled Tom. "Shut up, Askar."

*Little Sir Nicholas.* By C. A. Jones (Frederick Warne), is a prettily-written story of the *Lord Fauntleroy* type. Little Nicholas, the heir of the Tremaines, is supposed to be drowned with his parents on their way from India; and a search is made for the next-of-kin, who is found living in great poverty with his mother and sister. Though Gerald is only a distant cousin, he soon wins the affections of Lady Tremaine. The story of the finding of Nicholas in a Breton peasant's cottage by an artist, an old family friend, is very prettily told. Little Sir Nicholas, who is brought home to his unknown relatives, and knows only a few words of English, has many troubles to go through. The chief of these is the jealousy and unkindness of his cousin Gerald, the ex-baronet. He also suffers much from his great dread of the sea, which, as he is the heir to a long line of naval heroes, is a bitter disappointment to his grandmother, Lady Tremaine, and brings on him the taunt of cowardice from Gerald. The brave way in which he conquers his fears, and wins his cousin's love by saving his life at sea, though rather improbable, is charmingly told. The story ends happily, as all children's stories should. *Little Sir Nicholas* will make a very pretty Christmas gift. It is well got up, and the illustrations are charming.

*Fifty-Two More Stories for Girls.* Edited by Alfred A. Mills. (Hutchinson.) This is probably, owing to the amount and good variety of its contents, as attractive and popular a gift-book for a girl as has been published during the present season. Among the authors there occur such familiar names as Mrs. John Lillie, Rosa Mulholland, E. J. Whitney, Sarah Doudney, Agnes Repplier, and David Ker; while the contents are arranged under such heads as "Tales of Home and School," "Tales of Heroism," "Historical and Legendary Tales," "Tales of Adventure," and "Fairy Tales." As might naturally be expected, the stories of adventure and heroism are the most interesting and exciting; but there is nothing that savours of nambyism in the domestic tales. The editor has made his selection both of writers and of stories with great judgment. Three-fourths, indeed, of this book will be enjoyed quite as much by boys as by girls.

*Master Rockafellar's Voyage.* By W. Clark Russell. With illustrations by Gordon Browne. (Methuen.) The author has here put into a story for boys what may very well be a chapter of his own personal experiences some twenty or thirty years ago; and his readers will like it all the better because no lady-love is introduced. We have, instead, a simple description of a midshipman's life during his first voyage on an Australian sailing-ship, eked out with a capital yarn of an ocean tragedy early in the century. The name "Rockafellar" we took to be an ingenious invention, like "Midshipman Easy" or "Peter Simple," until we happened to come across it in the newspapers as borne by a railway magnate in America. The pencil of Mr. Gordon Browne has been admirably employed in realising many of the author's incidents—especially the humorous ones.

*A Pearl in the Shell.* By Austin Clare. (S. P. C. K.) This is a tale of life and love in the North Country. Robert Cranston and Margaret Walton are engaged when quite young, and before Robert leaves Felgate to make his way in the world. Robert returns looking "maist like a gentleman" to find his old sweetheart, grown into a beautiful woman it is true, but still only the blacksmith's daughter. The tale is not merely a pretty one, but is written with great sympathy for the poor and their ways of thought. Austin Clare gives us not only the language, but the feelings and prejudices of a Cumberland village. An author who can thus record "the simple annals of the poor" must not be offended at being judged by a higher standard than is usually applied to the writers of children's books. He seems to us to slightly mar a beautiful chapter—"On the Old Bridge—Parting"—by making Robert talk about the Holy Communion. Nor is he doing the Church a service in drawing our attention to the contrast between the noble girl, who does not stay for the Sacrament, and the mean sneak who is "a regular communicant." However, our criticism is, in itself, a compliment; for every word of Austin Clare's heightens our admiration for the low-born heroine. Though the conception of her character is quite original, we must say, in closing this delightful little book, that Maggie Walton is not unworthy of ranking as an artistic creation with Maggie Tulliver.

*Dangerous Jewels.* By M. Bramston. (National Society.) This is a tale of 1793. Baron de Kergoët, a Breton nobleman, sends his motherless children—two little girls and a boy, aged twelve, eight, and ten—for safety across to England, where his wife's family live. They are despatched together with the family jewels—the "dangerous jewels"—in a smuggling smack. The children are not very comfortable in the cabin of the "Lively Nancy," and Margot, the eldest sister, sings to them a religious ballad:

"I rose when morn was breaking,  
I donned my gown of grey,  
I passed athwart the postern  
To the garden white with May."

On their landing at Barcombe the children are kidnapped by gypsies. This mishap befalls them owing to the spite of Mehalla, a gypsy servant in their father's employ. Some weeks later Mehalla joins them, and takes them up to a hut among the bogs of Dartmoor. Margot has just perfected their plans to escape, when Mehalla is struck down with the small-pox. Margot hesitates, but decides on nursing her oppressor instead of regaining her liberty. Her self-sacrifice is amply rewarded. This is a well-written book, and can be highly recommended.

*Lennard's Leader.* By E. N. Hoare. (S.P.C.K.) Mr. Hoare's alternative title "or, On the Track of the Emin Relief Expedition" explains the object of his book. It endeavours

to weave into a story for boys an account of Mr. Stanley's last expedition. The task is clumsily performed, but the book is not without merit. Mr. Hoare shrinks from the bold course of making his hero one of Mr. Stanley's party, and consequently has to keep him dodging about just before or just behind the Emin Relief Expedition; and there is no obvious reason why the doings of the latter should be described at all. The accounts of Lennard's voyage to the Congo, of the Chinese cook who goes mad from eating opium, of the wreck of the Zembla on the African Coast, of the Soko hunt, of the storm on Lake Tanganyika, of the hippopotamus hunt, are all well done. Along with the private histories of Lennard and his friend Captain Felton they make up a capital tale for boys, to which the account of the Emin Expedition is somewhat awkwardly attached.

*An Old Chronicle of Leighton.* By Sarah S. Hamer. (Edinburgh: Oliphant, Anderson & Ferrier.) "Her eyes fell before the 'glory' of his, in its zenith, as he gazed." Bernard's eyes are remarkable for their "glory," printed very mysteriously with quotation marks, and alluded to more than once. This is not the only quaint affectation which somewhat disfigures a very pleasant and readable tale. The story is about the machine riots, and introduces some delightful Quakers, and has about it an old-fashioned flavour which is wholesome and refreshing. The character-drawing is quiet but true, and easy so far as it goes, and the author's occasional extravagances are perhaps after all ornaments rather than defects. The number of engaged parties is somewhat confusing, and the dialect of the district is fearfully and wonderfully made; but the plot is interesting, and the general style and conduct of the tale original and piquant. There is a really pretty frontispiece.

*The Duke's Page; or, In the Days of Luther.* A Story for Boys. From the German by Sarah M. S. Clarke (Mrs. Pereira). With sixteen Illustrations. (Nisbet.) We do not know how it is that no indication is given of the authorship of this book. Was the German original published anonymously? Whoever may be the author, the tale was quite worth translating. Perhaps it is a little overlaboured, as German historical fiction is wont to be; but it is really interesting and skilfully constructed, and shows sound knowledge of the history. The period to which the story belongs is that of Luther's last days and the few years following his death. The historical personage who is the chief subject of the tale is the Elector Maurice of Saxony. Luther only appears twice, and the scenes in which he is introduced are scarcely among the best in the book. The translation is, at all events, good English; without the intimation in the title-page we should scarcely have guessed that the book had been originally written in a foreign language. The illustrations, which are excellent in a peculiar style that is seldom seen in English book-work, are decidedly effective.

*In the Days of Luther; or, The Fate of Castle Löwengard.* By Esmé Stuart. With sixteen Illustrations by C. J. Staniland. (Sonnenschein.) The title of this story is the same as the second title of that last noticed, but the two books have not much in common. The appearance of Luther before the Diet of Worms, his concealment in the Wartburg, and the outbreak of the peasant insurrection, are among the events related, and several historical personages are brought on the scene. But the interest of the story lies more in the imaginary incidents and characters than in those taken from history. The book is pleasantly written. Mr. Staniland's illustrations, though well drawn, are rather commonplace in design.

*The Blacksmith of Boniface Lane,* by A. L. O. E. (Nelson), is a tale of the persecution of the Lollards in the reign of Henry IV. From those who accept the curious views of fifteenth-century history that are traditional among a certain class of evangelical Protestants, this little book will be sure to meet with approval. It is gracefully written, and not without pathos.

*The Locked Desk.* By Frances Mary Pearn. (National Society.) It is somewhat disappointing to find that there is no mystery connected with the cave which, early in the story, one of the heroes is at considerable pains to discover; and Mrs. Barton's excessive terror lest the bad deeds of her scapegrace brother should become known to her friends is improbable as well as morally weak. But these are not very serious defects. The story is told carefully, and will interest young people. The book is prettily bound and illustrated.

*Stories of Strange Adventures.* By Captain Mayne Reid and Others. (Sampson Low.) Captain Mayne Reid is the author of two stories in this collection, and his name is a guarantee that the collection will suit boys. The "others" are anonymous, but many of their efforts are exceedingly good. There are one or two humorous tales cleverly told, which relieve the prevailing tone of excitement. The illustrations are as heterogeneous as the tales, but none of them below the average.

*The Secret of the Old House.* By Evelyn Everett-Green. (Blackie.) This is a story for children between the ages of ten and fifteen. A girl, the eldest of a family of seven, goes with her little brother Tim from the Black Country to Devonshire. The merit of the book, and it is not a slight one, is its great simplicity and directness. The dialogue is racy, and exactly such as children would themselves use. The characters of Aunt Tabitha and Gerald, the boy so fond of "posing," are well drawn. A Tim the little Jacobite, who asks his grandmother whether she can remember Charles the First, is a charming creation. So original a child as Tim must win the hearts of all who read this pleasant tale.

*The Family Coach,* by M. and C. Lee (National Society), is sure to be well received by the young people, with whom the two authors are deservedly popular. It is a charming story of the adventures (numerous and exciting) of a family of children on their way to join their parents in Mentone, with no more efficient protector than an old nurse. Their attempts to secretly convey a large black cat across in a bag, and the indignant Peterkin's escape at Dover, are most amusingly told. From this point a chapter of accidents begins for the Strangways family. Henrietta, an ambitious and self-confident girl of sixteen, imagines herself quite capable of driving the family coach without the assistance of the elders. The accidents she meets with on the way teach her the useful lesson that youth is not infallible, and that bold, self-confident natures often fail completely in the time of emergency. Altogether, *The Family Coach* is one of the most amusing children's books that have appeared this Christmas.

THE seventeenth volume of *St. Nicholas* (Fisher Unwin) is quite on a footing of equality, as regards the variety and the high literary quality of its contents, with its predecessors; while it is, to say the least, quite as handsome as any volume of the ordinary gift-book kind. The illustrations, especially of games and of geographical discoveries, are exquisite. Of the innumerable stories, long and short, which find a place in this volume of *St. Nicholas*, "Crowded out o' Crowfield," by Mr. William O. Stoddard, deserves a special word of commendation.

## NOTES AND NEWS.

DR. MARTINEAU, having finished his life's work with *Types of Ethical Theory* and *The Seat of Authority in Religion*, has recently been engaged in collecting for republication a number of essays, reviews, and addresses, most of which he wrote very many years ago, and which are now inaccessible, except in unauthorised American reprints. The whole will form four volumes, of which the first, sub-titled "Personal and Political," may be expected immediately after Christmas. The others will follow at intervals of three months.

THE Lectures on Egyptology, recently delivered in America by Miss Amelia B. Edwards, will shortly be published with considerable additional matter and many illustrations. The book will be issued simultaneously in England and in the United States.

ARCHDEACON FARRAR, returning to his first ambition in literature, has written a novel about early Christianity, which will be published shortly by Messrs. Longmans in two volumes, under the title of *Darkness and Dawn*.

MESSRS. LONGMANS propose to follow the example of Messrs. Macmillan in publishing some of their important works at net prices. This will be the case with *Newman's Correspondence in the English Church*—which we may mention, will be introduced by a brief auto-biographical memoir—and also with Sir Edwin Arnold's *The Light of the World*. Both of these books may be expected early in January.

MESSRS. CASSELL & CO. will publish next week the first monthly part of a new illustrated edition of *Robinson Crusoe*. The illustrations, numbering upwards of one hundred, have been specially drawn for the work by Mr. Walter Paget, and are carefully reproduced by wood-engraving.

*The Return to Paradise, and Other Fly-leaf Essays*, by Mr. J. J. Piatt, is announced by Mr. Elliot Stock for immediate publication.

MR. T. FISHER UNWIN will publish next week a volume called *Recipes for the Million*, which gives in alphabetical order two thousand directions for cooking dishes and for curing ailments.

A LITTLE work, entitled *Violin Chat for Beginners*, will appear from the same publisher. The author is the Rev. A. H. Raikes. Special attention is devoted to the making and makers of the violin.

MR. STANLEY J. RILLEY will publish this month a political novel entitled *The Flowing Tide*, by Mr. John Littlejohns. The work will set forth the writer's impressions regarding the relation of politics to religion.

ON and after the first week in January the *Publishers' Circular* will appear weekly instead of fortnightly, having been published twice a month for fifty-three years.

MR. ARTHUR SIDGWICK will deliver a lecture on "Browning" at Toynbee Hall on Sunday next, December 14, at 7.30 p.m.

COUNT FERRERO is announced to deliver a lecture to-day (Saturday) at St. James's Hall, on "Dante," with musical illustrations composed for the occasion. The special subject of the lecture will be the first and second Circles of the Inferno, ending with the episode of Francesca da Rimini.

THE following are the lecture arrangements at the Royal Institution before Easter: Prof. Dewar, six Christmas lectures to juveniles on "Frost and Fire"; Prof. Victor Horsley, nine lectures on "The Structure and Functions of the Nervous System (Part I.—The Spinal Cord and Ganglia)"; Mr. Hall Caine, three lectures on "The Little Manx Nation"; Prof. C. Hubert

H. Parry, three lectures on "The Position of Lulli, Purcell, and Scarlatti in the History of the Opera"; Prof. C. Meynott Tidy, three lectures on "Modern Chemistry in Relation to Sanitation"; Mr. W. Martin Conway, three lectures on "Pre-Greek Schools of Art"; Lord Rayleigh, six lectures on "The Forces of Cohesion." The Friday evening meetings will begin on January 23, when a discourse will be given by Lord Rayleigh on "Some Applications of Photography." Succeeding discourses will probably be given by Lord Justice Fry, Prof. J. W. Judd, Prof. A. Schuster, Dr. E. E. Klein, Mr. Percy Fitzgerald, Dr. J. A. Fleming, Dr. Felix Semon, and Prof. W. E. Ayton.

MESSRS. MACMILLAN have issued this week a most charming little edition of the Poetical Works of Lord Tennyson—so-called, apparently, to indicate that the dramas are omitted. But it contains everything else that was given in the Works of Lord Tennyson (1889) with the important addition of the whole of the *Demeter* volume, published just twelve months ago, which has not been included in any previous collection. For frontispiece, it has the portrait of which we are unable to say more than that it appears in the first Macmillan edition (seven vols., 1884), but was not reproduced in the eight volume edition of 1888. It is perhaps also worthy of note that the designation of "poet laureate" is omitted from the title-page. For the rest, the print is clear and the paper opaque; but the latter is not equal to that of which the Clarendon Press seems to possess a monopoly. The binding is of limp morocco, with rounded corners, so as to go into the pocket, though none need feel ashamed of being seen carrying it—even on Sundays.

*Correction*: We are assured that the late George Bell's father was a bookseller at Richmond in Yorkshire, and not a farmer, as stated in the ACADEMY of last week.

## FORTHCOMING MAGAZINES.

THE January number of the *Asiatic Quarterly Review* will contain an article on "Russia and the North of Asia," by Prof. Vambery; and another on "Afghanistan: Past and Present," by Dr. W. H. Bellew, who, it will be remembered, was chief political officer in that country in 1879-80.

THE *Reliquary* for January will contain articles on "The Mace of the House of Commons," by Mr. W. H. St. John Hope; "The Peel Towers of Northumberland," by Mr. Charles Clement Hodges (illustrated); "Encaustic Tiles from Dale Abbey and Morley," by Mr. John Ward (illustrated); and "Glaston Parochial Papers, Rutland," by Canon Wordsworth.

THE January number of *Leppincott's Magazine* will print a complete novel by Mr. Rudyard Kipling, entitled "The Light that Failed."

A NEW series of *The Monthly Packet* will commence in January, Miss C. M. Yonge having taken Miss C. R. Coleridge into partnership. The essential features of the magazine, which is intended mainly for girls and ladies who are members of the Church of England, remain unchanged; but its scope will be somewhat widened, and a greater variety introduced in the contents. Among those who have promised contributions during the year are Mrs. Oiphant, Mr. Andrew Lang, the author of the *Atelier du Lys*, Dr. Garnett, Mrs. Macquoid, Miss Peard, Mr. F. T. Palgrave, Miss Shipton, Mr. W. W. Fowler, Miss Wordsworth, and the Rev. P. Lilly. Some unpublished marginalia of Coleridge, and letters of Mrs. Barbold, may

also be mentioned. Messrs. Walter Smith & Innes are the publishers.

A NEW monthly, entitled *Child-Life*, will appear in January, mainly as an organ for the open discussion of all matters connected with Kindergarten teaching. The first number will contain "The Reminiscences of Frau Froebel," translated by Miss Lyschinska; "A Simple Method of Teaching Staff-Notation Sight-Singing to Young Children," by Mr. J. Taylor, organist at Kensington Palace; and "Search Questions in Natural Science," by Mrs. Fisher (Arabella Buckley). It will be published by Messrs. George Philip & Son.

"CAPTURED BY INDIANS: a Tale of the American Frontier" is the title of a new story by Mr. Edward S. Ellis, author of "The Boy Hunters of Kentucky," &c., which will commence in *Little Folks Magazine* for January.

THE name of *Women's Penny Paper* will henceforth be changed to *Women's Herald*.

## UNIVERSITY JOTTINGS.

PROF. MAX MÜLLER is now correcting for the press his second course of Giffard Lectures, delivered at Glasgow this year. The subject is *Physical Religion*.

MESSRS. LONGMANS will publish shortly a volume of nine lectures delivered by Prof. W. Sanday, as Ireland professor of exegesis at Oxford. It will be entitled *The Oracles of God*; and it will deal with the nature and extent of Biblical inspiration, and the special significance of the Old Testament Scriptures at the present time.

MR. M. J. M. HILL, professor of mathematics at University College, London, has been approved by the general board of studies at Cambridge for the degree of Doctor in Science.

MR. A. H. L. NEWSTEAD, of Christ's College, has been appointed, on behalf of the University of Cambridge, to occupy a table in Dohrn's zoological laboratory at Naples.

MR. ERNEST GARDNER, director of the British School at Athens, will deliver a course of lectures at Cambridge next term upon "Greek Religious Antiquities, illustrated by Inscriptions."

THE Senate at Cambridge has voted grants of books printed at the University Press to the following public libraries: Bradford, Brentford, Croydon, Putney, Rotherhithe, Southampton, and Southport.

A SOCIETY has been formed at Oxford for the study of German literature and thought, under the presidency of Prof. A. A. Macdonell. It consists of twenty members, graduate and undergraduate, who meet twice a month, to read a German play or to discuss, in German, a paper on some German subject. During the past term the president gave an inaugural address on "The Literary Influences of England on Germany"; and Gutzkow's "Zopf und Schwert" was read.

MR. W. F. R. WELDON, of St. John's College, at present university lecturer on invertebrate morphology at Cambridge, has been appointed to the Jodrell chair of comparative anatomy and zoology in University College, London, vacant by Prof. Ray Lankester's removal to Oxford.

THE Rev. C. Merk has been appointed professor of German language and literature at Queen's College, Harley-street.

A PERFORMANCE of the "Antigone" of Sophocles in the original Greek, with Mendelssohn's music, will be given by the students of Queen's College, Harley-street, on Thursday

and Friday of next week, under the direction of Prof. Wilson and Prof. Gadsby.

*Correction*: Mr. Freeman elsewhere corrects a blunder under this heading in the ACADEMY of last week. We have also another to apologise for. The Combined Catalogue of Periodicals, &c., taken in by the College Libraries at Oxford (which we had not seen) does include those taken in at the Taylorian Institution. He does not include those taken in at the Bodleian, because they have been already published.

#### OBITUARY.

##### DEAN CHURCH.

THE year just ending, like the one that preceded it, has been memorable for the deaths of a company of great divines. Newman and Döllinger, Lightfoot and Delitzsch, had each a European reputation. Liddon was the foremost preacher of the English Church. Oxford, in particular, has had to mourn for Hatch, Edersheim, and Aubrey Moore. To these must now be added Dean Church, who, though not emulating the others in the domain of theology, maintained the traditional dignity of his high post by his devotion to scholarship and to letters. His name never came much before the public, as that of Dean Stanley did; for, whether as tutor of Oriel at the height of the Oxford Movement, as rector of a little country parish, or even as head of the cathedral church of London, his life was modelled on the maxim “*bene vixit qui bene latuit*.”

Nor is the amount of his published work large. Apart from a few sermons, the whole is comprised in the five volumes which Messrs. Macmillan issued in 1888, uniform with the works of Emerson. These volumes, too, consisted entirely of reprints; for it was characteristic of the author to speak out once from the ripeness of his learning, and not to attempt revision. In plain truth, he was, like his contemporary, Mark Pattison, a reader all his life, rather than a writer; a full man, rather than a ready man. Neither has left behind books which will adequately show what was the living influence of their example and their character.

Of all Dean Church's works perhaps the most important is his study of Anselm. This originally appeared as two articles in the *British Critic* so long ago as 1843, was recast for Macmillan's “Sunday Library” in 1870, and has since passed through eight editions. It is not a monograph, in so far as it does not pretend to be exhaustive; but it is unrivalled as a penetrating and sober estimate of a great historical character. Next most readers would place his essay on Dante, which was written for the *Christian Remembrancer* (1850), as a review of Dr. Carlyle's prose translation of the “Inferno.” After all that has been published since, it still remains the best popular introduction to the meaning of the poem. Of the Dean's two contributions to the “English Men of Letters,” his Spenser ranks as high as his Bacon ranks low in that unequal series. His latest publication was an article on “Sordello” for *Macmillan's Magazine* (1887); but it is understood that he had finished his Reminiscences of the Oxford Movement, which the same publishers announce for this winter.

#### MAGAZINES AND REVIEWS.

*The Antiquary* keeps up its character. There are no papers this month which indicate much original research; but there is much pleasant reading, and not a single article that can be said to be unworthy of a place therein. The most interesting is Mr. Ditchfield's translation of Bosschaerts's account of the Abbey of

Ripon. Bosschaerts was a canon of Antwerp, who wrote a history of the conversion of Frisia to Christianity. So far as we can remember, he gives no new information, but it is pleasant to read a description of the great Northern house of religion written from a Low German point of view. Mr. Scarlett's paper on “Costume in Heraldry” is entertaining, but far too short. Some of the arms granted during last century and in the early years of the present one furnish many strange examples. We are happy to say that the Heralds have of late years refrained from granting those picture-coats which were fashionable a hundred years ago. The Rev. Joseph Hirst contributes a curious account of an African Reliquary of the fifth century. Unhappily, it is unaccompanied by any engravings; so that, even from this accurately worded description, it is not very easy for anyone who has not seen it to realise what it is like. Mr. R. C. Hope continues his account of Holy Wells. In the present number he deals with those of Shropshire and Sussex.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

DÜRER'S, A., *Randzeichnungen aus dem Gebetbuche d. Kaisers Maximilian I.* München: Franz. 12 M.  
FOURNIEREAU, L., *Les ruines Khmères* (Cambodge et Siam). Documents complémentaires. Paris: Leroux. 50 fr.  
HAUSSMANN, Mémoires du Baron. T. 3. Paris: Victor Havard. 7 fr. 50 c.  
LAMSON, G., *Bossuet*. Paris: Lecène. 3 fr. 50 c.  
LE FAURE, G., *Romans patriotes: aventures de Sidi-Froussard*. Paris: Firmin-Didot. 6 fr.  
MATTÉI, Le Commandant. *Bas-Niger, Bénoué, Dahomey*. Grenoble: Baratier. 5 fr.  
MUGNIER, F., *Madame de Warens et J. J. Rousseau*. Paris: Calmann Lévy. 7 fr. 50 c.  
OLYMPIA. Die Ergebnisse der v. d. Deutschen Reich veranstalteten Ausgrabungen, hrsg. v. E. Curtius u. F. Adler. 4. Bd. *Die Bronzen u. die übrigen kleineren Funde, bearb. v. A. Furtwangler*. Berlin: Asher. 300 M.  
ROD, E., *Nouvelles romances*. Paris: Didier. 3 fr. 50 c.  
STÄHELIN, A. In *Algerien, Marokko, Palästina u. am Roten Meere*. Basel: Schwabe. 6 M. 40 Pf.

##### THEOLOGY, ETC.

GUTSCHEIM, A. v. *Kleine Schriften*. Hrsg. v. F. Rühl. 2. Bd. Schriften zur Geschichte u. Literatur der semit. Völker u. zur älteren Kirchengeschichte. Leipzig: Teubner. 24 M.  
PARET, F., *Priscillianus, e. Reformat d. 4. Jahrh.* Würzburg: Stüber. 6 M.

##### HISTORY, ETC.

ARENHOLD, L. *Die historische Entwicklung der Schiffstypen vom römischen Kriegsschiff bis zur Gegenwart*. Kiel: Lipsius & Fischer. 30 M.  
FORSCHUNGEN zur brandenburgischen u. preussischen Geschichte. Hrsg. v. R. Koser. 3. Bd. 2. Hälfte. Leipzig: Duncker & Humblot. 6 M.  
GERHARD, E., *Etruskische Spiegel*. 5. Bd. 10. Hft. Berlin: Reimer. 9 M.  
GEYER, P., *Kritische Bemerkungen zu S. Silviae Aquitanae peregrinatio ad loca sancta*. Leipzig: Fock. 1 M. 20 Pf.  
MONUMENTA Germaniae selecta ab a. 708 usque ad a. 1250. Ed. M. Doeberl. 4. Bd. München: Lindauer. 5 M. 50 Pf.  
NEUMANN, W. A., *Der Reliquienschatz d. Hauses Braunschweig-Lüneburg*. Wien: Hölder. 90 M.  
RANKE, L. v. *Zur eigenen Lebensgeschichte*. Hrsg. v. A. Dove. Leipzig: Duncker & Humblot. 14 M.  
RAUSCHEN, G., *Die Legende Karls d. Grossen im 11. u. 12. Jahrh.* Leipzig: Duncker & Humblot. 4 M. 80 Pf.  
STARCKE, A. N., *La famille primitive: ses origines, son développement*. Paris: Alcan. 6 fr.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

BLIND, A., *Lehrbuch der Gleichungen d. II. Grades (quadratische Gleichungen)* m. 1 Unbekannten. Stuttgart: Maier. 10 M.  
HANNE, A., *Analytische Geometrie d. Punktes, der Geraden u. Kreisabschnitte*. Prag: Dominicus. 10 M.

HORN, J., *Ueb. Systeme linearer Differentialgleichungen m. mehreren Veränderlichen*. Berlin: Mayer & Müller. 3 M. 60 Pf.

KLIMPEIT, R., *Lehrbuch der Statistik düsiger Körper (Hydrostatik)*. Stuttgart: Maier. 8 M.

MATIEGKA, H., *Crania Bohemica*. 1. Thl. Böhmens. Schädel aus dem 6.—12. Jahrh. Prag: Haerpf. 6 M.

SARASIN, P. u. F., *Ergebnisse naturwissenschaftlicher Forschungen auf Ceylon in den J. 1884—6.* 2. Bd. 4 Hft. Zur Entwicklungsgeschichte u. Anatomie d. ceylon. Blindwühle Ichthyophis glutinosus. 4. Thl. Wiesbaden: Kreidels. 22 M.

WESTERLUND, C. A., *Katalog der in der paläoarctischen Region lebenden Binnenechtylien*. Berlin: Friedländer. 12 M.

##### PHILOLOGY, ETC.

APOLLONII Pergaci quae graece existant cum commentariis antiquis, ed. et latine interpretatus est I. L. Heiberg. Vol. I. Leipzig: Teubner. 4 M. 50 Pf.

BRUGSCH, H., *Thesaurus inscriptionum aegyptiacarum*. 5. Abth. Leipzig: Hinrichs. 100 M.  
HOFFMANN, E., *Der mundartliche Vokalismus v. Basel-Stadt*. Basel: Geering. 2 M.  
HUTH, G., *Die tibetische Version der Naishargikapräaccitikadharma*. Buddhistische Sūhregeln aus d. Pratimokshasūtram. Straßburg: Trübner. 2 M.  
INSCRIPTIONES graecae Siciliae et Italiae etc. Galliae inscriptions ed. A. Lebègue. Berlin: Reimer. 90 M.  
LOESETH, E., *Oeuvres de Gautier d'Arras*. T. 2. Ille et Galeron. Paris: Bouillon. 5 fr.  
MEYER, G., *Etymologisches Wörterbuch der albanischen Sprache*. Straßburg: Trübner. 12 M.  
WILMOTTE, Etudes de dialectologie wallonne. Paris: Bouillon. 5 fr.

#### CORRESPONDENCE.

##### “CATHEDRAL” AND “BISHOP-DESIGNATE.”

Oxford: Dec. 8, 1890.

I should not have troubled you with a word more on the small question which I raised in the ACADEMY of November 29, had it not seemed to me that I had, however slightly, wounded the feelings of a friend of many years like Mr. Earle. He does not like my speaking of his criticisms on some sayings of mine “as partly approval, partly friendly rebuke.” But Mr. Earle is one who has a right to rebuke, and I am ready to receive his rebukes. I accept the rebukes that he gives in pp. 289 and 499, and I mean to alter the two passages that he speaks of.

But I am afraid that, after all, I did not make my meaning clear to everybody. Among the odd things that are often sent to me, I have got a scrap from a newspaper where I am said to have “discoursed learnedly” in a letter where there is not a word of learning, and to have practised “philological hair-splitting” where there is not a word of philology. But the point is that the literary gentleman who writes this still thinks, what I was afraid Mr. Earle's remarks might make people think, that I want everybody to say “cathedralchurch” every time they speak of a church which contains a bishopstool. My aim is the exact opposite. I wish to keep up, or even to call back, the good old local and traditional names for such churches—“minster,” “abbey,” “great church,” or any other. To go on insisting on the cathedral rank of a particular church every time you mention it is like calling a man “honourable” or “right honourable” every time you speak of him.

Your editorial note says that the boys of Winchester college talk of Saint Swithun's church as “cathedral.” That I knew very well. But I asked for a “true, natural, unlearned way of speaking.” The historic name of the cathedral church of Winchester is “the old minster”; Hyde abbey is “the new minster.” When and how did those names go out of use? Anyhow I can set schoolboys against schoolboys. One Durham friend tells me that the ancient name of “abbey” for the church of Durham, cast aside by the high-polite, is still used by the schoolboys, and even by a few old people in the city. Another Durham friend told me that there was no such usage, and that “abbey” would mean the abbey of Finchale a little way off. I know which to believe.

From the *ecclesia cathedralis* the step is easy to the *cathedra*, and from the *cathedra* the step is easy to its occupants present and future. I was a little startled by a passage in your number of December 6, which ran thus:

“The sermon preached in the chapel of Queen's College, Oxford, on November 2, by Dr. Thorold, bishop-designate of Winchester—an honorary fellow of the college, and now its visitor—has been printed for private circulation.”

The person described as “Bishop-designate of Winchester” is, I fancy, the present Bishop of Rochester. The rumour is that the Bishop of Winchester is likely to resign his see, and that, when he does so, the Bishop of Rochester is

likely to succeed him. But it seems to take some time to get rid of a bishopric; and it certainly takes a very long time to get possession of one. Bishop Thorold cannot be Bishop, or even Bishop-elect, of Winchester for some time to come. And I do not see how, either in his present character of Bishop of Rochester, or in his probable future character of Bishop of Winchester, he can be visitor of Queen's College, an office which belongs to the Archbishop of York.\* But it is the description of anybody as "Bishop-designate," about which, in the character which Mr. Earle is good enough to ascribe to me of the champion of accuracy of language, I wish to say a few words. A few days ago I tried to hinder the Convocation of the University of Oxford from using that vulgar, slipshod phrase in a formal decree. Behind the reason that Dr. Thorold, now Bishop of Rochester, is some day to be Bishop of Winchester, there was a further reason that, whenever Dr. Thorold becomes Bishop of Winchester, Mr. Davidson, now Dean of Windsor, is likely to succeed him. But, to make Mr. Davidson Bishop of Rochester will take even longer than to make Dr. Thorold Bishop of Winchester. For, besides being recommended, elected, and confirmed, he will have to be consecrated. Altogether it will be a good while before Mr. Davidson can be within measurable distance of the see of Rochester. No legal or canonical step can be taken to make him so till the see of Rochester is vacant, and as yet even the see of Winchester is not vacant. Yet Mr. Davidson's friends were in such a hurry to pay him a compliment that a degree was voted to him by the ridiculous description of "Bishop-designate of Rochester." And I see that in the Oxford Kalendar, Dr. Thorold appears as "Bishop-designate of Winchester," and Mr. Davidson as "Bishop-designate of Rochester." I am therefore driven to suppose that those who drew up the Oxford Kalendar, and, what is more serious, those who drew up decrees for Convocation to pass, gravely believe that "Bishop-designate" is a real description, implying some legal or canonical *status*, and not simply a silly phrase of the newspapers to express something that most likely will happen some time hence.

I remember perfectly when this way of talking began. I cannot say in what year it was; but a colonial bishop, nominated by the Crown, but not yet consecrated, published a book. His proper description of course was "Bishop-elect." But he or his publisher seemingly thought that election was a process which needed several electors, and could not be done by one only. So, as he was not elected by a chapter, but nominated by the Crown, he described himself, or was described, not as "Bishop-elect," but as "bishop-designate." I suppose the title sounded pretty, and perhaps those who are likely to be bishops were glad to be called something fresh as soon as they could. So the next stage has been to apply the name to persons who are not yet even "bishops-elect," to persons about whom it is pretty certain that they will be bishops some time, though as yet no legal step has been taken to make them so. The description is absolutely without formal meaning. Dr. Thorold is Bishop of Rochester and nothing else. Mr. Davidson is Dean of Windsor and nothing else. The newspapers may call people what they please, but it is too bad when the Oxford Kalendar sticks in such nonsense among notices of real honours and offices. And it is still worse when the House of Convocation, which ought to draw up its decrees in words that have a legal meaning, sinks to follow such a slovenly practice.

\* This was an unpardonable slip on the part of the writer. He can only plead that, though himself some time fellow of Queen's, he never came under the visitatorial jurisdiction.—[ED. ACADEMY.]

But it is not only bishops or future bishops who have this nickname given to them. In the dim future, when Mr. Davidson has become Bishop of Rochester, somebody is marked out to succeed him in the deanery of Windsor, and somebody else to succeed him in some preferment that he vacates. And in this long *catena patrum*, these smaller personages are "designates" too. I certainly saw something the other day about a "dean-designate" of Windsor. I have before now seen a "headmaster designate," and even a "curate designate." Nay, for some months of 1884 I was in this "designate" or pupa state myself. I was going to be professor; but I was not yet professor. In that interval the University of Edinburgh was good enough to give me the degree of LL.D. I was horribly afraid lest I should be described in some way as grotesque as that in which Mr. Davidson was described here last week. But the University of Edinburgh had more sense, and nothing absurd was tacked on to my name. I hope my own University, the next time anybody is going to be made anything that calls for a degree, will follow that good example, and will call the lucky man simply whatever he is, and not something else which does not exist in *rerum natura*.

EDWARD A. FREEMAN.

#### THE ORDER OF RUNES IN THE FUTHARC.

London: December 6, 1890.

On reading Prof. Skeat's letter in the ACADEMY of November 22, my first impression was one of amazement that so much seeming plausibility could be given to a theory which, so far as I could see, was on historical grounds wholly inadmissible. The impression was so strong that for some time I felt compelled to ask myself whether after all this thing might not contain a kernel of truth that might, in some as yet inconceivable way, be reconciled with the necessary conditions of the problem. I soon ceased to entertain this possibility; and my next thought was that Prof. Skeat had furnished me with a splendid contribution to my collection of instances in proof of my favourite crotchet, that people generally underrate the likelihood of remarkable fortuitous coincidences; or, to put it in other words, that chance simulates law far oftener, and to a far great extent, than is commonly suspected. On examining the matter more closely, I find myself disappointed in both respects. I see no hope of being able to congratulate Prof. Skeat on a discovery, and I do not even think that his theory is wonderfully plausible.

The first point that calls for notice is that Prof. Skeat's results are not based on any authentic text of the Anglo-Saxon Paternoster, but on a new translation made on purpose to suit his theory. We are bound to scrutinise this translation closely. If it had been a question merely of confirming a theory otherwise powerfully supported, it might perhaps have been sufficient to show that a correct translation could be so framed as to produce the coincidences pointed out. But when a theory, otherwise unlikely, is wholly and solely based on the coincidences which the order of the runes exhibits with that of the initials of the words in a hypothetical translation, stricter canons of evidence are necessary. I think it is not unreasonable to lay down the two following rules. First, that if a particular coincidence can be elicited only from one of two or three equally probable versions, its evidential value shall be divided by two or three. Second, that a coincidence which can be elicited only from a version in itself rather unlikely, shall be ruled out of court altogether; or, at all events, that it shall be excluded provisionally, to be re-admitted, perhaps, when by more reliable evi-

dence it shall appear that the case is all but proved.

Now to begin with, it must be acknowledged to be a curious coincidence that the first three runes, F, U, Th, are really the initials of the first three words of the Paternoster in every Old Teutonic language except Gothic. This has already been pointed out, I think, by Mr. Magnusson. Still, even here there is a slight abatement to be made, for in Old English, as the versions of St. Luke show, the third initial *might* be S instead of Th, and the F and U might change places. The fourth rune, A (before a nasal dialectally o), is satisfactorily accounted for by this theory, as the Wessex version has *on heofonum*; but as the other versions have *in*, the evidence of this coincidence must be halved. (One of the variants of the Northumbrian version would require B to come in here, but this I pass over.) Prof. Skeat's theory requires that "sanctificetur nomen tuum" should be rendered *hálgod-ág thin nama*. The hyphen is meant to get rid of the inconvenient S, and is a forced contrivance; and all the prose versions read, not *hálgod*, but *gehálgod*. Hence it seems probable that, if the theory were true, the Futhorc should have had S, if not also G, in close contiguity with the N. The clause "veniat regnum tuum" has to be rendered *thin rice cume*. This deserts the Latin order without any justification from English idiom; for *cume thin rice* (or *cume rice thin*) is, if anything, more in accordance with ordinary Old English practice than the arrangement proposed. Hence the Futhorc ought, according to the theory, probably to have had the sequence C R rather than R C. The two runes following the C, namely, G, W, are accounted for by *geweorthe willa*. But then we are not sure that G ought not to have been used up before in *gehálgod*; and the recorded versions of this clause in the Gospels show that *geweorthe* is only one of three possible renderings of "fiat," so that, even leaving *gehálgod* out of account, the value of the coincidence must be divided by three. The next words in the Latin are "sicut in celo et in terra." If Prof. Skeat had rendered this literally, or had followed any of the existing renderings (in St. Luke the Latin reading followed by the Wessex translator was different), he would have got an initial S, which he wants to avoid; so he renders it "both on heaven and in earth" (*ge on heofonum ge in eorðan*). This translation yields, in their proper order, the runes for I and Eo. But here there are several remarks to be made. Would the translator in the same clause have written "on heaven" and "in earth"? Either preposition is admissible in itself; but on the principle that (provisionally, at least) no weight is to be accorded to the results of strained renderings, we must ignore what relates to the I rune. Moreover, the particle *ge* would probably, at the early date to which in his second letter Prof. Skeat proposes to go back, have been written with the *jára* rune; if so, the Futhorc sequence ought to have been J I instead of I J, as it is. Still further, there is no satisfactory evidence that the thirteenth rune originally stood for *eu*. Its name in the Salzburg MS. is *ih*; the powers there assigned to it are *i* and *h*. Curiously enough, in the Ruthwell inscription it stands for the palatal *h* in *almehtig*, and in another English inscription it stands for the long *i* in *Gisheard*; and that is about all we know respecting it, for none of the other texts in which it occurs have been satisfactorily deciphered. Such a name as *ih* was not possible in West Saxon phonetics: hence in the MS. of the Rune-poem it has been normally changed into *eoh*, and in accordance with this the Latin equivalent there given is *eo*; but that the rune was ever used as the initial of *erde* is unproved, and not very probable.

It would not, I think, amount to very much if, by this process of repeatedly making an arbitrary and sometimes an unlikely selection of one out of several possible renderings, Prof. Skeat had really succeeded in accounting for the order of the first thirteen runes. But he has not yet accomplished it; he has still to make the further assumption that H, N have "somehow" been shifted from the 5th and 6th places to the 9th and 10th. Is it too much to say that no cause has so far been shown for entertaining the novel hypothesis?

But now Prof. Skeat changes his method altogether. It seems that his "ingenious friend," the arranger of the Futhare, after finding places for thirteen runes by the plan of setting down the letters in the order of their first occurrence as *initials* in the English Paternoster, discovered that this plan would not give him the entire alphabet. (So it was an alphabet he wanted to make, not a mere quintessence of the magic virtues of the Paternoster, but never mind!) He therefore turned from the English Paternoster to the clause in the Latin original, beginning at the point at which he had arrived; and instead of setting down the letters in the order in which they occurred as initials, adopted the new method of setting them down in the order in which they first occurred in any position. Whether this hypothesis is likely is a question on which there certainly are two opinions. But let us see how it works. Prof. Skeat's theory, without any tinkering, yields the following sequence: P, E, M, S, T, B, L, D, O.\* Only two changes are needed, and this is transformed into the correct order of the last part of the Futhare (omitting the impracticable Z and Ng): P, S, T, B, E, M, L, O, D. Is this such a wonderful coincidence? Let us see if we cannot match it easily. Psalm 151 (spurious) in the Vulgate begins with the following words: "Pusillus eram inter fratres meos, et adolescentior in domo patris mei; pascebam." Treated according to Prof. Skeat's method, this yields the following consecution: P, S, L, E, M, T, O, D, B. Just as in the case of Prof. Skeat's clause from the Paternoster, only two alterations are needed to bring out the result desired. Let L and T change places, and let B move six steps back; and you have as before the magical P, S, T, B, E, M, L, O, D. I did not hunt through the Vulgate for this verse. I simply took the first likely-looking passage that occurred to my memory; and I doubt not that others could be found as good.

To show how little importance is to be attached to coincidences of this sort, I will ask Prof. Skeat and your other readers to consider what sort of a case could be made out for the theory (in which I do not at all believe) that the Futhare was produced by first arranging the letters according to the Latin order, and then removing certain specially lucky runes to the beginning and certain specially unlucky ones to the end. In the first place, I will make two modest assumptions, which Prof. Skeat at least ought not to regard as "wild." First, inasmuch as the rune which on philological grounds is believed to have stood originally for Z, certainly stood in historical times for a sort of R, and cannot historically be proved to have been anything else, let it be assumed that the arranger of the Futhare considered it to be the phonetic

equivalent of the Latin R, and regarded the *reda-rune* as having no Roman equivalent. Secondly, as Prof. Skeat thinks that the thirteenth rune is eo, and this sound is not so very remote from o, let it be assumed that my "ingenious friend" (a different person from Prof. Skeat's) identified this rune phonetically with the Roman O, and hence treated the *othil* as having no Roman equivalent. Now, observing these assumed correspondences, let us write out the Roman values of the runes according to the order of the Thames Sword Futhare, omitting the letters that have no Roman values:

F, U, A, C, G, H, N, I, O, P, R, S, T, B, E, D, L, M.

If for NI we read IN, the eleven letters from A to T turn out to be in Roman alphabetical order. And if for ED we read DE, the following five letters are also in alphabetical order. If Prof. Skeat is unkind enough to deny me my two little assumptions, it is still an indisputable fact that the eight letters, A, C, G, H, I, P, S, T, occur in both the runic and Roman alphabets in precisely the same order. It seems to me that this coincidence is a good deal more wonderful than that which Prof. Skeat has so clearly proved to exist between an arbitrarily transposed Futhare and an invented hybrid English-Latin Paternoster, provided that the latter is subjected to two diverse methods of treatment. Shall we say that the correspondence I have pointed out must needs be something more than mere coincidence? I think not; I give it only as a warning against the danger of putting faith in delusive plausibilities.

It really seems to me that Prof. Skeat has absolutely no case, even apart from any question of historical improbabilities; but I do not see that in his letter in to-day's ACADEMY he does anything to answer Canon Taylor's objections. I may say that on some points I should not be so hard to satisfy as Canon Taylor is. I do not, for instance, think that the problem has already been solved. The Charnay brooch (which was not found lying on the ground, as Prof. Skeat seems to think, but in a tumulus) may date from A.D. 500; but I dare not treat as an absolute fact the plausible conjecture that Charnay was the site of an unrecorded battle between Clovis and Gundobad. The historic battle was on the Oscaras, many miles off. By the way, the name Charnay (< \*Curnācon) suggests that the tumuli, or some of them, were there before Gaulish ceased to be spoken. Anyway, I think no one who has studied runes at all closely would consider either this brooch or the Vadstena bracteate, on palaeographical grounds, to be later than 600, a date which puts Prof. Skeat's theory in an uncommonly tight place. The great difference in development between these and the Anglian runes is visible at a glance. But, it seems, Prof. Skeat is quite willing to carry the date of his "ingenious friend" into the pagan English period. He argues that the heathen English certainly picked up abundance of Latin words, designating things connected with Roman civilisation and with the institutions of the Christian Church. They did. But was there a heathen Englishman who (1) knew the Latin Paternoster as a valuable charm; (2) knew that somebody had made a sort of condensed extract of its magical virtues, by arranging all its component letters in the order of their first occurrence; (3) thought that an English translation of the words would have magic virtues like those of the original, and therefore made one; (4) set to work to make a condensed extract of four clauses of his translation and one clause of the Latin original; and (5) succeeded in inducing all the runic-writing people in England and Scandinavia to accept his magical formula as their alphabet? The

existence of this remarkable heathen is at present only a matter of faith.

Prof. Skeat thinks it incredible that people should inscribe a mere alphabet on their swords; that they should inscribe a magical formula, he can understand. But is it incredible that, when writing was an art known only to a few, it was regarded as magical? This would quite adequately explain the use of the Futhare as a charm. If Prof. Skeat's theory be correct, how is it that the Thames Sword inscription is a real alphabet, including a number of supplementary characters not belonging to the original Futhare?

In his first letter, Prof. Skeat talked about exposing himself to the ridicule of "infallible critics." To that class I, at least, do not belong, as I have made some big blunders in my time, and feel a melancholy certainty that if I live long enough I shall make some more. Therefore I cannot well afford to crow over one of the most learned and sagacious of living English scholars, even if I have succeeded in showing that he, too, is not "infallible."

HENRY BRADLEY.

#### ODYSSEUS AND HELEN.

London: Dec. 1, 1890.

The remarks of Mr. J. B. Allen on *The World's Desire* encourage me to say a word or two on the characters of Odysseus and Helen.

Mr. Allen condemns "harrowing scenes of cruelty and gory combats" in the novel as if these were new things in the adventures of the Ithacan. Combats have a way of being gory, so much so as to require the use of sulphur in purifying the hall of Odysseus. As to cruelty, I am not aware that there is any example of it in the novel, in action at least. In Homer we find Melanthius first tortured and then hewed piece-meal; we find the hanging of Penelope's maids, and so forth. One speech of Odysseus in the novel, to the man whom he has pinned to the yard-arm, and who is dead, was suggested by the similar address to Melanthius under torture. In the tale I do not think that Odysseus can be called "subject to sensual yearnings." He is once deceived as to the person of Helen by "shape shifting," the old device of the *Volsung's Saga*, the *Mort d'Arthur*, of Amphitryon, and, finally, of Greek tradition. Eustathius mentions that Paris put on the semblance of Menelaus by magic, and so beguiled Helen; he thinks that Homer was acquainted with this legend. To treat Helen as "an impalpable [sic] representation of ideal beauty" is a system justified, perhaps, by the studies of Helen in the essays of M. Paul de St. Victor and of Mr. J. A. Symonds. Servius has remarked that she was "immortal"; Herodotus tells us that, as in the tale, she was worshipped by the Egyptians under the name of "The Strange Aphrodite" or Hathor. The extremely learned article on Helen in Rosscher's *Lexikon* illustrates her immortality of beauty, her red star, stone, and other attributes, by passages familiar to few even of those who know Greek mythology well. The invisible defenders of Helen are paralleled by Pausanias's legend of the ghost of Aias in the Locrian ranks.

However, these considerations interest one less than the character of Odysseus in Homer. In his recent work, Mr. Gladstone has defended the unity of the character: his view has been impugned, partly because of Odysseus's hair-brained adventure with the Cyclops. His conduct was out of character, indeed; but the whole plot of the *Odyssey* turns on it. Remove the Cyclops, and you have no *Odyssey*. The hero's wanderings, the subject of the poem, are caused by the wrath of Poseidon, and that by his blinding of Poseidon's son, Polyphemus.

\* That is to say, it does so if we assume with Prof. Skeat that *othil* stands for long and not also for short o. But the assumption is hardly sound. In the extant English inscriptions *othil* is not o at all, but *æ*; both *o* and *æ* being represented by the *ans-rune*. Prehistorically, the English *othil* must have been both *o* and *æ* (cf. *HORN* on the Gallehus horn). Hence Prof. Skeat ought, according to the date he selects, either to have omitted the O, or placed it before his S.

For this cause, too, the hero must wander to the Saltless Men even after his return to Ithaca. Thus the Cyclops and Odysseus's apparently inconsistent conduct to him are the key-stone of the whole arch. The poet who composed the *Odyssey* as we possess it built it all up to and from that point; so, if he makes Odysseus inconsistent, it is with his eyes open and knowingly. The inconsistency, such as it is, is not accidental, the result of dove-tailing, but essential.

By the way, why does Canon Taylor, in his review of Mr. Gladstone's book in the ACADEMY of November 8, say that the people of the *Iliad* do not eat fish? He must allow that they angled for them, at least, with bait. I am sorry to say the passage is too familiar to need quotation.

A. LANG.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 14, 4 p.m. South Place Institute: "The Vatican," by Mr. B. F. C. Costelloe.

7.30 p.m. Ethical: "The Social Virtues," by Mrs. Bryant.

7.30 p.m. Toynbee Hall: "Browning," by Mr. A. Sidgwick.

MONDAY, Dec. 15, 4 p.m. Asiatic: "The Akkadian Version of the Story of the Creation," by Mr. Theo. G. Pinches; "Three Inscriptions of Sennacherib," by Mr. S. Arthur Strong.

5 p.m. London Institution: "English Architecture of the Middle Ages," illustrated, by Mr. Arnold Mitchell.

8 p.m. Society of Arts: Cantor Lecture, "Gaseous Illuminants" IV., by Prof. Vivian B. Lewes.

8 p.m. Aristotelian: Symposium, "Does our Knowledge of Perception of the Ego admit of being Analysed?" by Messrs. H. W. Blunt, A. Bontwood, and G. F. Stout.

TUESDAY, Dec. 16, 3 p.m. British Museum: "History of the Literature of Babylonia, III., Second Akkado-Semitic Period," by Mr. G. Bertin.

7.30 p.m. Statistical: "Statistics of the Defence-Expenditure of the Chief Naval and Military Powers," by Sir Charles W. Dilke.

8 p.m. Civil Engineers: Discussion, "The Lansdowne Bridge over the Indus at Sukkur," by Mr. F. E. Robertson; and "The New Chittavati Bridge, Madras Railway," by Mr. E. W. Stoney.

WEDNESDAY, Dec. 17, 8 p.m. Society of Arts: "Impressionism in Photography," by Mr. George Davison.

8 p.m. Geological.

8 p.m. Microscopical.

THURSDAY, Dec. 18, 6 p.m. London Institution: "Alexander and his Successors: their Influence on Art and Manners," by Prof. R. S. Poole.

8 p.m. Linnean: "The Structure and Development of the Cystocarp in *Catenella opuntia*," by Mr. R. J. Harvey Gibson; "The Effect of Exposure on the Relative Length and Breadth of Leaves," by Mr. G. F. Scott Elliot.

8 p.m. Chemical: "The Constitution of Dehydracetic Acid," by Dr. N. Collie; "The Theory of Dissociation into Ions and its Consequences," by Mr. S. N. Pickering; "Phenoic Acid," by Dr. A. Colefax.

8.30 p.m. Historical: "Republican Government," by Mr. Oscar Browning.

8.30 p.m. Antiquaries.

#### SCIENCE.

##### SOME BOOKS ON GEOMETRY.

*Euclid's Elements of Geometry*. Books I., II. By H. M. Taylor. (Cambridge: Pitt Press.)

*The Harpur Euclid*. Books V., VI., XI. By E. M. Langley and W. S. Phillips. (Rivingtons.)

*Elements of Euclid*. Book I. By H. Deighton. (Cambridge: Deighton, Bell, & Co.)

*Elements of Solid Geometry*. By R. B. Hayward. (Macmillan.)

*Geometrical Conics*. Part I. "The Parabola," By Rev. J. J. Milne and R. F. Davis. (Macmillan.)

IT ought to be said at the outset that Mr. Taylor's edition of the first two books of Euclid's *Elements* is a scholarly production, and that it contains, in the way of notes, additional propositions, and exercises, an amount of geometrical knowledge large enough to satisfy the appetite of any beginner. Several of the objectionable features in the reprints of Simson's editions have been removed, and in many cases simplified proofs have been introduced for Euclid's more cumbrous ones. From the defini-

tions Mr. Taylor discards those of trapezium, rhomboid, and gnomon as unnecessary; and figure, rhombus, square are defined somewhat differently from what has been usual. Among the postulates he includes what are sometimes called geometrical axioms, as well as two others regarding closed figures, thus bringing the number of them up to nine. The general axioms given by Euclid are mentioned, but not referred to in the text of the propositions. With respect to the propositions, the sequence of Euclid is adhered to, and, in general, Euclid's proof is retained, but not in the second book. There only five of the propositions are demonstrated in Euclid's manner, and the diagrams for the propositions from the fourth to the tenth consist of a single straight line. The outlines of the alternative proofs annexed to these propositions give all that is necessary to satisfy the inquiries made by intelligent beginners for ocular demonstration. The changes made on the propositions in the first book are the following:—The *pons asinorum* and its converse and the 26th proposition are proved by superposition, Euclid's defective proof of the 24th is replaced by a sound one, and the 45th is solved by the help of a subsidiary proposition inserted as 41A.

While some of the changes made by Mr. Taylor on the venerable text-book will commend themselves at once to mathematical teachers, others, it seems to us, will not. A few of these may be specified. The enunciations of propositions 35 to 41 are not so simple as the time-honoured phraseology to which we have been accustomed, and they are not a whit more accurate. The use of capitals and small letters in the proofs of the 5th and 6th propositions of the first book is embarrassing to young beginners when they have to reproduce the proposition either orally or in writing. An easier proof of the 24th proposition than that given by Mr. Taylor might have been substituted for Euclid's. As regards the changes which Mr. Taylor has not made, we may specify the enunciations of the second book, which are mostly left in their unmemorable forms, and the absence of a convenient symbolic notation. The want of this notation will go far to render the proofs Mr. Taylor has given of the propositions from the fourth to the tenth, if not unteachable, certainly more difficult to understand and remember. It seems hard to see why a notation which is in use throughout the civilised world should be proscribed in Cambridge elementary text-books, though permitted in more advanced ones, or why the connection of things algebraical and things geometrical should be of set purpose ignored. The correspondence which exists between certain of Euclid's propositions might have been more emphasised than it has been. Why should not, for instance, the diagrams of the 9th and 11th propositions of the first book be lettered to correspond, and the construction and proof thus shown to be the same for both? Many of the diagrams have, no doubt intentionally, a curious tilted-over appearance, and no distinction as by thickening or dotting has been made between lines given and lines constructed.

Messrs. Langley and Phillips have now completed their edition of those parts of Euclid's *Elements* which are usually read in schools. In the fifth book they employ the notation recommended by De Morgan and adopted by the Association for the Improvement of Geometrical Teaching, thereby simplifying the proofs of Euclid's propositions. They retain the expressions *componendo*, *dividendo*, *convertendo*, &c., which in their ancient forms may have been significant to a Greek, but might now be superannuated. In the sixth and the eleventh books several changes have been made on Euclid's modes of proof, and these changes are in most cases improvements. The employment

of small letters and capitals in the demonstrations of VI., 18 and 20, is, perhaps, an exception to the last statement; and so also are the omission of a definition of the phrase "similar and similarly described," and the use, as synonymous with it, of the phrase "similar and similarly situated." Appended to the sixth book are short sections treating of loci, harmonic division, similarity, maxima and minima, and a few miscellaneous theorems the purport of which will be understood from the names of their authors—Ceva, Menelaus, Pascal, Brianchon, Chapple, Feuerbach. The feature which distinguishes this edition from other lately published ones is the prominence given to some of the new discoveries regarding the triangle. A large number of technical words that promise or threaten to become current are explained and illustrated, and the book, as a whole, can be emphatically recommended as one of the best of recent editions.

Mr. Deighton has issued a revised reprint of Euclid's first book, taken from his larger work. The reprint differs from the original edition in using symbols and abbreviations, the letters which refer to diagrams are in bolder type, and a few additions have been made to the exercises. Perhaps it ought to be again pointed out that the first exercise on the first proposition cannot be proved at that stage if Euclid's definition of a rhombus be retained, and that there seems no need for the statement on the title-page "newly translated from the Greek text." Nothing of mathematical interest is now to be gained by translating Euclid's six books afresh; and Mr. Deighton's rendering, while it conveys accurately enough Euclid's meaning, does not give a close approximation to his style.

Mr. Hayward's short treatise on solid geometry has been developed out of a syllabus submitted by him to the Association for the Improvement of Geometrical Teaching. An idea of its scope may be formed from the statement that in six sections he treats of intersections and parallels, normals and obliques, dihedral and solid angles, polyhedra and other solids (the three round bodies), stereometry, and spherical surface geometry, and that there is prefixed a preliminary discussion of the postulates of geometry. It will thus be seen that Mr. Hayward gives much more than a mere substitute for the score or so of propositions in Euclid's eleventh book which it has been usual to prescribe for school and college examinations. Whatever may be thought of Euclid's treatment of plane geometry, there can be no doubt that his treatment of solid geometry is much less satisfactory, and that many of his proofs are highly artificial. Like others who have deviated from Euclid's ways, Mr. Hayward has sought to "bring the propositions nearer, along the line of deduction, to the fundamental postulates"; and he has not failed of success. It may be worth while calling attention to the term "cuboid," which he has coined to replace the long-winded "rectangular parallelopiped." It is a very happy one, certainly more expressive than De Morgan's "right solid," and deserves to be adopted. To some of the propositions of his treatise Mr. Hayward has added a reference to the corresponding proposition in Euclid. He might have added a few more by going beyond the eleventh book. One excellent historical note accompanies the theorem about polyhedra which it has been usual to attribute to Euler.

Messrs. Milne and Davis, in the preface to their *Geometrical Conics*, state that, instead of presenting the subject in the customary form of a series of detached propositions, they have endeavoured to make it a continuous treatise. This announcement seems somewhat misleading; for, except that the propositions are

often followed by notes, corollaries, and exercises, the treatment resembles that of other text-books. In one respect, certainly, their treatment differs from the usual presentation of the subject, as they have endeavoured "to bring the argument into closer agreement with that found in analytical text-books." This has some advantages, but for beginners to whom co-ordinate geometry is unknown it has also some drawbacks. The authors do not confine themselves to the properties of chords, tangents, normals, diameters, which form the bulk of many similar manuals. They introduce the student to the theory of envelopes, curvature, confocal parabolas, and some other matters useful to anyone who is interested in modern geometrical developments. A century of exercises is appended to the text, along with solutions or hints to the solution of the first eighty. This is an excellent feature. While nothing but praise can be given to the authors for their performance, it may be permitted to throw out a suggestion of improvement. The suggestion is that, instead of making one figure serve for several propositions and thus complicating it with lines, two or more figures might be given, and that a figure should not be on the back of a page of text referring to it.

J. S. MACKAY.

#### CORRESPONDENCE.

#### THE EURASIAN MEDITERRANEAN AND ARYAN ORIGINS.

Wimbledon Common : November 30, 1890.

In a notice in the ACADEMY of November 29, of Prof. Huxley's *Nineteenth Century* article on "The Aryan Question," special attention is called to the "novel argument" which he draws from the former existence of "a vast inland sea, including the Aral, the Caspian, the Euxine, together with the plains of the Danube and the Volga, and discharging itself into the Arctic Ocean by the valley of the Obi." This midland sea Dr. Huxley calls the "Pontic-Aralian Mediterranean" (p. 764). But as its eastern shores are in Asia and its western in Europe, I venture to think that "Eurasian" would be a preferable adjective; and that the sea usually called the Mediterranean might, when necessary, be similarly distinguished as the *Eurafrican*.

As to the "novel argument," will you permit me to say that I had already, in the *Babylonian and Oriental Record* of last August, pointed out some of the important historical consequences of the recognition of this former geographical fact, and of the geological convulsions which probably led to the draining-off of this Eurasian Mediterranean; that, in the paper read before the Historical Society, which was reported in the same number of the ACADEMY, I drew certain further conclusions from the same fact; and that these conclusions were illustrated by a large map, on which, with the assistance of Mr. Bolton, of Stanford's Geographical Department, I had corrected, from the orographical maps of Ramsay and the geological maps of Berghaus, the somewhat conjectural sketch of this Eurasian sea given long ago by Lenormant in his *Atlas d'Histoire Ancienne*?

Let me add that, for all questions of ultimate historical origins, no less important than recognition of this former Eurasian Mediterranean is recognition of the wide distribution of non-Aryan and non-Semitic white races, and—considering ethnographical monuments, traditions, and observations—of the very high probability, to say the least, that the ruling classes of the ancient empires both of Egypt and of Chaldea belonged to the wide-spread stock of white races.

Combining the considerations arising from these two sets of facts—geological and ethnological—I have been led to a conclusion which appears to reconcile the old Asiatic and the new European theories of Aryan origins. So far as the problem was treated as a question of the origin of the white race, the Asiatic solution was probably right. The white race did, as I have endeavoured to show, probably originate in Asia, and not in Europe, at the time when Europe and Asia were separated by a Mediterranean stretching from the Arctic Ocean almost to the Aegean. But so far as the question of Aryan origins is a question simply of the locality of the origin of Aryan speech among white tribes, the European solution will probably hold good; and that form of it, particularly, which regards the South Russian steppes, after the draining-off of the Eurasian Mediterranean and the consequent inrush of various white and other tribes into these "pastures new," as the most likely "Aryan cradleland," properly so-called. I need not here point out how the theory thus briefly indicated differs from Prof. Huxley's.

Permit me, in conclusion, to correct two errors in your otherwise accurate report of my Historical Society paper—"a mere," for "a more scientific procedure"; and "camp," for "centre of origin."

J. S. STUART GLENNIE.

#### MEETINGS OF SOCIETIES.

#### CAMBRIDGE PHILOSOPHICAL SOCIETY.—(Monday, Nov. 24.)

Prof. G. H. Darwin, president, in the chair.—The following were elected honorary members:—Francesco Brioschi; on the ground of his contributions to mathematical science by his investigations in the theory of forms, the theory of equations, and in elliptic and hyperelliptic functions.—Leopold Kronecker; on the ground of his contributions to mathematical science by his investigations in the theory of numbers and elliptic functions.—Sophus Lie; on the ground of his contributions to mathematical science by his investigations in geometry, in the theory of differential equations, and in the theory of groups.—Henri Poincaré; on the ground of his contributions to mathematical science by his investigations in the theory of functions and in mathematical physics.—George William Hill; on the ground of his contributions to astronomical science by his investigations on the secular motion of the moon's perigee and other researches in the lunar theory.—J. Willard Gibbs; on the ground of his contributions to physical science and specially to the sciences of thermodynamics and electromagnetism.—Heinrich Hertz; on the ground of his contributions to the science of electromagnetism, and specially for his brilliant experimental verification of Maxwell's theory.—Arthur Schuster; on the ground of his contributions to physical science, and specially for his researches on spectrum analysis and on the passage of the electric spark through high vacua.—Victor Meyer; on the ground of his contributions to chemical science, namely, his researches on the nitro-compounds of the fatty series, on the thiophenes, on pyro-chemistry, his development of Raoult's researches, and many other investigations.—James Dwight Dana; on the ground of his contributions to mineralogical and geological science, namely, his researches on coral islands, his great work *A System of Mineralogy*, and numerous other papers.—Henry Bowman Brady; on the ground of his zoological researches and in recognition of his generosity in presenting to the university a valuable collection of foraminifera.—Rudolf Heidenhain; on the ground of his contributions to physiology, dealing with the physiology of secretion and absorption, and the physiology of muscles.—Elias Metschnikoff; on the ground of his researches in many fields of biological science, and especially in the study of embryology.—Melchior Treub, director of the Botanical Gardens, Java; on the ground of his general researches in botany.

#### ARISTOTELIAN SOCIETY.—(Monday, Dec. 1.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. B. Bosanquet read a paper on "The Fundamental Outline of Greek Theory concerning the Beautiful." Having explained that the title of the paper alluded to the fact that, of Greek views concerning the beautiful, a large part could not be called aesthetic theories, the writer proceeded to distinguish three main principles, dominant in all Greek speculation about the beautiful before Plotinus, and having a common root in the metaphysical assumption that representation or "imitation" is an imperfect kind of common-place reality (common-place reality as apprehended by average feeling and perception). These three principles were stated as (1) Moralistic, viz., the notion that the content of art, being simply a repetition of the facts of life, was moral or immoral, according to the same standard as those facts. (2). Metaphysical, viz., that an artistic representation is merely a common reality reproduced in a mode which deprives it of all practical value. (3) Aesthetic, viz., that beauty can only consist in conformity to abstract conditions derived from the conception of unity in variety. Omitting the further treatment of the first two principles, the writer proceeded to illustrate the application by ancient writers of the formal or abstract aesthetic principle of unity in variety from general definitions of beauty in which it is the main factor, and also from special cases in which it guided their analysis; such as purity of colour and tone, elementary geometrical form, very simple music, the lesser arts and formative art, and the drama, noting that in the three latter cases the principle, though treated as substantive, is really no more than a limiting condition. The relation of such a limiting condition to individual expressiveness was elucidated by the relation between the shape of a picture and its subject or content, on the provisional assumption that the golden-section rectangle is, in itself, the most beautiful form of the rectangle.—The paper was followed by a discussion.

#### FINE ART.

*Architectural Studies in France*. By the Rev. J. L. Petit. New Edition, revised by Edward Bell. (Bell.)

We are very glad to see an improved edition of these *Architectural Studies*, first published, in folio, in 1854. The drawings are in some instances reduced in size; but, far from having lost, they seem rather to have gained thereby. Mr. Petit's rough and rapid, yet really accurate and truthful, sketches acquire thus a certain softness without losing any of their characteristic vigour. Mr. Petit's artistic talent was not confined to drawing churches; his sketches of shipping were equally excellent. In both cases the excellence was the result of a thorough knowledge both of principles and details. He knew and understood thoroughly the whole rigging and furniture of a ship, the use and exact position of every rope, and spar, and sail; and he reproduced it all truthfully, he put his full knowledge into his sketches. His belief was that every necessary detail could be included by a skilful artist. He had the instinct to choose at once, even in a strange town, the very best point of view; hence the trustworthy workmanlike character of his drawings, so different from the pretty but weak attempts of the uninstructed amateur.

The present volume gives full proof of Mr. Petit's mastery of the principles and details of Church architecture. It is not, indeed, nearly so complete for France as is Mr. Street's *Gothic Architecture in Spain* for Spain. Mr. Petit visited only portions of the country. His sketches comprise

Normandy, but not Brittany; Paris and its neighbourhood, but not the North, or French Flanders; the churches of Anjou, Poitou, and Perigord, but a few only of those of Auvergne and Guienne; the South-East, Burgundy, and Lorraine are hardly touched. Another difference from Mr. Street's volume consists in the wider architectural sympathies of Mr. Petit. He is no fanatic of the Gothic and of the Gothic only. "The Gothic," he says, "is not a bad style" (p. 354). He admires it greatly; but he sees merit also in the Italian, and in the Renaissance, and especially in the original model of our St. Paul's. His peculiar preference seems to be given to the cruciform, central-turreted, Angevin church, where the Romanesque passes into the Gothic, where we find Gothic sometimes on a Romanesque foundation, and even sometimes Romanesque on Gothic—a style which attained its height in the eleventh and twelfth centuries.

It is with this style that the volume chiefly deals; but its connexion with the earlier Gallo-Roman architecture on the one hand, and with the Norman, as we know it in Great Britain, is not thoroughly worked out. Chap. xi., "Roman Work," shows that Mr. Petit saw some connexion, but he was not able to work it out satisfactorily to himself; he grasps a great deal of the truth, but he lacked the material which might have enabled him accurately to distinguish between different periods. A wider study of the remains of Southern France and of Northern Spain might have done this. Our author studies architecture and construction only. This he does admirably and thoroughly; and, could the solution have been given conclusively by this alone, he would probably have found it. But there are other elements which often fix the date of a building more certainly than the mere architecture; mosaics, or the fragments of them, as at Lescar, Sorde, &c.; sarcophagi, altars, inscriptions. By paying attention to these a distinction might be made between Romane and Romanesque; the one prevailing from the sixth to the tenth century, while the other appears in perfection in the eleventh and twelfth. The Romanesque Church of the eleventh and twelfth centuries is a perfect style, complete in itself, as beautiful and as well adapted for its ends as any other style that followed it, and fully justifying Mr. Petit's preference; but the Romane is mere imitation, often debased imitation, chronologically continuous with Roman work, never equalling it, and never attaining to the definite completeness and beauty of the true Romanesque. It was by no means confined to ecclesiastical architecture.

Mr. Petit mentions some of the marks which we should regard as characteristic of the earlier work; for instance, the use of brick and tile in the construction, in layers with stone work, but especially among the voussoirs or stones of the arch; sometimes a peculiarly hard cement or mortar replaces these tiles—a cement used not only to bind the stone work, but as a real factor in the construction, so hard that it often stands out with sharp edges where the stone has completely worn away. The secret of it in engineering work was long preserved, and

perhaps even improved upon, in Spain. It stands out in the canal of Tauste, in the sea-wall of Montevideo, and in some of the earliest work in Mexico. Mr. Petit was, we think, nearer the truth than he was aware when he speaks of such buildings as S. Jean of Poitiers (p. 194).

"perhaps nearer Roman than Mediaeval. . . . The south wall has also some curious work, in which the straight-sided arch appears, also some round arches of very Roman character; brick as well as stone is used in the construction."

Again, p. 200, describing a church at Courcôme, near Ruffec, he remarks:

"It is in such buildings as the present, where the difference in character between different parts of a Romanesque work is stronger and more evident than even between the latest Romanesque and Gothic, that we are induced to assign a remote date to certain portions, and to seek for the characteristics of a style belonging to an earlier period than we feel justified in confidently fixing as the date of any of our own buildings."

Elsewhere (p. 342) he speaks of recognising Roman work in the South of France, such as the Palais Gallien at Bordeaux, as the type or model of some of the principal churches of the eleventh or twelfth century. This continued imitation of Roman work is still more apparent in some of the castles and bridges. Unless we are utterly mistaken, bridges, exactly copying in arch, width of roadway, and construction the old Roman bridges, were continued to a very late date in the remoter parts of Southern France, just as some of the agricultural and domestic implements and forms of pottery remained the same almost to the present time. The non-recognition of this fact, the continuance of Gallo-Roman work and methods, though often degraded, yet aspiring to something new, has led to confusion between two styles. Not seldom has some of this Romane work been attributed to Moorish influence, to which it has some occasional resemblance, and into which mould modern restorers have often forced it. It has indeed occurred to me whether the horse-shoe arch may not have arisen from carrying the inner line of the tall arch to the edge of the huge inner projecting capital, so common in the Romane; but this fact would not make such work really Arabic.

I have dwelt so long on this that I have no space for other portions of the volume. Differences of opinion will exist as to some points treated of in the last chapters. The rest is all thoroughly well done; the architectural illustrations, whether by Mr. Petit or the few by Mr. Delamotte, are excellent. The geometrical formulae, the numerous and careful outlines of mouldings, show how completely Mr. Petit entered into and mastered his subject. The additional notes of Mr. Bell are few, but all are valuable. This edition, besides being more convenient, is a real improvement on the former one. The book should be on the shelves of every lover of French ecclesiastical architecture, and especially of that of Anjou, Poitou, and Perigord.

WENTWORTH WEBSTER.

#### CORRESPONDENCE.

##### THE HERO OF THE CHALDEAN EPIC.

New York: Nov. 18, 1890.

Allow me to add a word to Mr. Sayce's letter in the ACADEMY of November 8, identifying Gilgames, the true reading for "Gisdhubar," with the Gilgames of Aelian, son of the daughter of Sakkhoras, king of the Babylonians, who was thrown by his grandfather from the top of a tower, but saved by an eagle in mid-air.

It is curious that the same October issue of the *Babylonian and Oriental Record*, which contained Mr. Pinches's announcement of the discovery of the name Gilgames, contained also the material for confirming Mr. Sayce's subsequent identification of Gilgames with Aelian's Gilgames. In that number was an article by myself, in comment on Sir Henry Peek's Collection of Cylinders, edited by Mr. Pinches, in which I recalled that No. 18 of that collection had been previously published by me, and had then been compared with another cylinder which I saw, and of which I took an impression in Southern Babylonia. Both of these cylinders give the representation of a small naked human figure astride the back of a flying eagle and holding to its neck. I said that "we must wait for Eastern mythological literature to offer us its variant or original of the Ganymede myth." Here we seem to have the explanation. The personage being borne by the eagle on these two cylinders, which I offered evidence to show were archaic and from Southern Babylonia, is apparently no other than the Gilgames of Aelian, the Gilgames of Mr. Pinches's Syllabary, and the "Gisdhubar" of the famous Babylonian epic. The two dogs looking up at the eagle and the child are not in a worshipful attitude—an idea of animals foreign to Babylonian art—but are disappointed of their prey. It is not unlikely that the man driving his flock on both these cylinders is the husbandman to whose care the child was committed by the eagle.

George Smith first found for us the portrait of Nimrod; it is interesting to see how we are slowly recovering his biography.

WILLIAM HAYES WARD.

#### NOTES ON ART AND ARCHAEOLOGY.

THE archaeological survey of Egypt recently announced by the Egypt Exploration Fund has received the hearty approval of the French and English authorities at Cairo. Mr. George Fraser and Mr. Percy Newberry, officers of the Fund, have arrived in Cairo for the purpose of immediately commencing operations.

THE council of the Royal Geographical Society has made a grant of £200 to Mr. Theodore Bent, to assist him in making a systematic exploration of the ancient ruins in Mashonaland, which have recently been so much talked about.

THE Guild and School of Handicraft propose to publish before the close of the present year the first volume of their Transactions, edited by Mr. C. R. Ashbee. Mr. G. F. Watts has written a preface; and among the contents will be—Mr. Holman Hunt's address on the opening of the Whitechapel picture exhibition; an address on "Sculpture," by Mr. Alma Tadema; "The Artistic Aspects of Looking Backward," by Mr. H. Holiday; and "Gesso," by Mr. W. B. Richmond. There will also be some forty block illustrations, mostly of a practical nature; and recipes for gesso, stucco, &c., by Mr. Walter Crane.

THE thirtieth annual exhibition of the Glasgow Institute of the Fine Arts will open on Monday next, December 15.

THE first annual volume of *The Art Decorator*, which is announced for immediate publication, will have an introduction by the president of the Royal Society of British Artists, and will be dedicated, by special permission, to the Princess Louise.

A PORTRAIT of Mr. Felix Joseph is, at the unanimous request of the corporation of Nottingham, to be painted by an eminent artist and placed in the Castle Museum in that town, in recognition of his valuable and varied services to art in the Midland Counties, and notably in Nottingham, where his name is held in the very highest esteem.

IN view of the visit of the Archaeological Institute to Edinburgh next August, a loan exhibition illustrative of heraldry in its various aspects is at present being organised, and will probably be held in one or more of the rooms of the National Galleries, Queen Street, in which the collection of Scottish portraits and the Museum of Antiquities are now preserved. An influential general committee is in process of formation, and the name of the Marquis of Bute is already included in the list of patrons. Mr. A. Ross, Marchmont Herald, has undertaken the secretaryship of the historical section of the display, which will deal mainly, but not exclusively, with Scottish examples. Especial attention will be devoted to the artistic and decorative aspects of heraldry; and in this department, under the charge of Dr. Rowand Anderson, architect, and Mr. J. M. Gray, of the Scottish National Portrait Gallery, examples of fine heraldic emblazonings, of all countries and periods, will be collected. The exhibition will probably be open, free, during July and the greater part of August. Subscriptions may be forwarded to Mr. A. W. Inglis, secretary of the Board of Manufactures, Edinburgh; and notices of available exhibits should be addressed to the chairman of the general committee, Mr. J. Balfour-Paul, Lyon-King-of-Arms.

WE note another important error among the ascriptions of the casts newly added to the department of the Italian Renaissance at South Kensington. The famous marble holy-water vase from Siena Cathedral is not, as stated, "by Lorenzo di Mariano (Il Marrina) circa 1508"; but is, like its pendant in the Duomo, a well-authenticated work of an earlier and more vigorous Sienese sculptor, Antonio Federighi, executed circa 1462. Moreover, the great bronze "St. John the Baptist," of Donatello, not only "formerly" adorned the cathedral of Siena, as the South Kensington authorities persist in stating, but still constitutes the chief ornament of the chapel dedicated to the saint there.

### THE STAGE.

WE shall next week be able to discuss Mr. Wilson Barrett's important new production, "The People's Idol," which was produced a few nights since at the New Olympic with every token of popular approval.

THE last nights of "Ravenswood" are announced at the Lyceum. The piece—good as it is, and admirably acted—would appear to have been less thoroughly popular than many of its predecessors in Wellington Street. "The Bells" in the first instance, and afterwards "Much Ado about Nothing," are to be revived by Mr. Irving.

"CAPTAIN SWIFT" and "The Red Lamp"—perhaps the most successful works of Mr. Haddon Chambers and Mr. Outram Tristram respectively—are to be the next Monday night productions at the Haymarket.

MR. THACKERAY'S well-known "Rose and the Ring" has been arranged for the theatre as a

pantomime for "great and small children," by Mr. Savile Clarke—the music by Mr. Walter Slaughter—and its production will take place at the Prince of Wales's just before Christmas.

### MUSIC.

#### BERLIOZ "LES TROYENS" AT CARLSRUHE.

IN 1855 Berlioz visited the Princess Wittgenstein at Weimar, and spoke of his intention to write an opera on the subject of Troy and the Trojans; from earliest youth the Aeneid had fascinated him. The Princess replied: "Something grandiose and new will be the result of your passion for Shakspeare combined with this love of the antique;" and added, "Il faut le commencer et le finir." Her prophecy proved a true one. Berlioz, immediately on his return to Paris set to work, and after more than three years' labour, finished "Les Troyens," producing something altogether new, and in many places grandiose to the highest degree. "Les Troyens" consists of five acts. The first and second are connected with Troy, and the rest with Carthage. Berlioz carefully timed the opera, and calculated that the music would take 206 minutes; allowing for *entr'actes*, the performance, commencing at 7.30, could conclude before midnight. It is worth noting that the composer evidently objected to encores; his music, drama, indeed, is so arranged as to make them almost impossible. In 1863, M. Carvalho, director of the Théâtre Lyrique at Paris, proposed to give only the second part—"Les Troyens à Carthage." So Berlioz wrote a Prologue, consisting of music (Il Lamento) and a recitation recalling, the one, by means of a theme connected with the destruction of Troy, and the other by words, the events contained in the first part "la Prise de Troie." In this patched-up form the second part was produced and performed twenty-one times, and then withdrawn. Some terrible cuts were made, of which the composer bitterly complains in his *Mémoires*; and he was really glad when the work was abandoned. It was favourably received the first night, but made little or no impression afterwards. Berlioz's early opera—*Benvenuto Cellini*—had already failed in 1838; even his "Faust" did not satisfy the Parisians; so that, as a composer, he cannot be said to have had honour in his own country. Since his death, in 1869, some measure of justice has been done to his memory. His Symphonies, the "Messe des Morts," and "Faust," have been received with acclamation in Paris; but no attempt has hitherto been made there to revive, or, as we ought rather to say, produce "Les Troyens." The failure of the second part in 1863 could scarcely be taken as a criterion of the work; for Paris hissed "Tannhäuser" in 1861. Had the work been announced at any time since the reaction in favour of Berlioz, surely curiosity would have drawn the public to see it. During his lifetime the composer found many sympathetic friends in Germany; and now, thanks to the enthusiasm and energy of Herr Capellmeister Mottl of Carlsruhe, "Les Troyens" in its entirety has been produced, and with brilliant success. Paris will probably regret that she has lost such a splendid opportunity of paying homage to the memory of one of her greatest musicians. It is all very well to say there should be no nationality in art, but in this special case Paris ought certainly to have taken the lead. The musical world will, however, be thankful to Herr Mottl for making known a masterpiece which has thus been suffered to lie in oblivion for so many years.

The Capellmeister was anxious that the whole, or very nearly all, of the music should be heard, so he played the first part on

Saturday evening, December 6, and the second part on the following evening, when he gave the introductory "Lamento" mentioned above. In thus departing from the composer's intentions he committed no grave sin. For the one night performance Berlioz has indicated cuts, sacrificing some of the most characteristic music, which all present at Carlsruhe were thankful to hear.

In "La Prise de Troie" Cassandra commands supreme attention. When the singing, dancing, relic-seeking crowd, that issues from Troy to view the camp deserted by the perfidious Greeks has retired, the maiden strikes the key-note of the tragedy. She has seen the ghost of Hector wandering over the battle-fields of the city, and she tells of coming woe. The youth Choribus appears and tries to calm her, and talks of love. She reciprocates his affection, but warns him that death is at hand. As Wagner with Brünnhilde, so Berlioz shows the tender as well as the mystical side of his heroine, and thus arouses the sympathy of the audience. The next scene presents the Trojans without the walls, singing praise to the gods of Olympia. Wrestlers exhibit their feats of strength before Priam and Hecuba; Andromache (dressed in black, and not in white as prescribed by Berlioz), leading Astyanax by the hand, advances to an altar, at the foot of which the child places a garland. Aeneas arrives in haste, and relates the Lacoön tragedy. The crowd rushes away to bring the fatal monster, left by the Greeks, within the city as an offering to Pallas. Cassandra remains behind; and as she hears the noise of the advancing procession and the sounds of the inspiring Trojan march, utters passionate exclamations of sorrow and bitter warning. This contrast of joy and mourning is most striking. But the drama grows in intensity. The ghost of Hector surprises Aeneas while asleep in the palace, and bids him fly. In the last scene Cassandra, and the Trojan women who have fled from the scenes of carnage in the streets, assemble round the altar of Vesta. She appeals to them to die rather than become slaves of the conquerors, and is the first to stab herself.

We have given the briefest outline of the story. The music is essentially dramatic and thoroughly original. The music-drama is worked out with consummate skill and genius. It is Berlioz's masterpiece, and as far beyond his other works as Beethoven's Ninth Symphony is beyond his First. Where everything hangs so perfectly together, where the various parts combine to form one grand whole, it is almost impossible to single out any passage for special mention. We will therefore only note the wonderful orchestration in the ghost scene. The composer never displayed his skill in the handling of the orchestra to greater advantage. And now for the inevitable comparison. How does Berlioz as here revealed stand with regard to Wagner? Our answer shall be a bold one: in all but one point the French master deserves to be placed on a level with the Bayreuth master. But this point is an important one. Of the two, Wagner is stronger as a musician. With Berlioz the music sometimes lacks depth; but his drama is so nobly conceived and well developed, that this judgment is formed not at the time. It is the result of cold reflection after the excitement is over. Berlioz holds his audience spellbound from first note to last.

The rôle of Cassandra was taken by Frau Reuss, and Carlsruhe may be proud of such a singer and actress. We have all the while been indirectly praising her, for how could she have produced the wonderful impression she did had the impersonation been tame or faulty? She rose to the situation; her classic attitudes, her earnest gestures, cannot be too highly praised. The other performers deserve commendation.

The staging and scene painting were excellent, but for its due effect "La Prise de Troie" demands a larger stage and immense resources. Carlsruhe did its best. There is one dangerous moment in the drama—the Grecian Horse passes along the back of the stage. The appearance of the monster, like that of the dragon in Siegfried, seems to us a mistake. But Berlioz by his genius triumphed, and one felt that it was not a time even to smile.

In "Les Troyens à Carthage," all the personages are new except Aeneas and Pantheus. It was somewhat difficult to forget the tragedy of the preceding evening, and to listen to music of a very different kind. The opening scene is laid in Dido's palace at Carthage, where the queen is holding high festival. The Carthaginians sing their "Gloire, Gloire, à Didon" to a theme quite Handelian in character. Then builders, sailors, labourers enter, receiving in turn presents from the queen. The music accompanying the various deputations is clever and characteristic. A long duet ensues between the queen and "sister Anna," in which there are many fine passages. The arrival of shipwrecked mariners is announced, and straightway the orchestra gives out the Trojan March "dans le mode triste." The Trojans, with Aeneas disguised, appear; and Ascanius offers as presents the sceptre of Ilione, the crown of Hecuba, and Helen's veil. Suddenly it is reported that Iarbas, the barbarian, is about to attack the city. Aeneas now reveals himself, and offers to fight against the invaders. During all this the music is interesting. The March in the minor key makes a striking impression, and the finale is striking and characteristic. Certain changes in the order of the scenes were here made by M. Mottl, but it is not possible now to describe them in detail. It must suffice to state that the "Chasse Royale" Intermezzo placed next by Berlioz is illogical, seeing that the public are not yet aware of the victor's return. After a duet between Sister Anna and Narbel, Dido's prime minister, the queen receives the conqueror of Iarbas. Then follows a graceful ballet, a quaint dance of Nubian slaves, and a song by Jopas, the court poet. The queen interrupts the last, for Aeneas alone occupies her thoughts. In a fine quintet, a septet of wonderful charm and refinement, and a duet, the fatal passion of the royal lover is fully revealed. In this "Carthage" opera the composer follows to some extent the showy manner of Spontini and Meyerbeer; the elegance and individuality of his music, however, deserves to be fully recognised. The duet is graceful and soothing, but too long. The Intermezzo mentioned above is an orchestral movement of wonderful power and imagination. The stage represents an African

forest; naiads are swimming among the reeds; fairies and satyrs fit by; hunters pass and re-pass. Amid rain and lightning Dido and Aeneas appear, and seek refuge from the fury of the storm in a grotto. The means at command at Carlsruhe were insufficient to present this scene with becoming magnificence. But the programme music was finely rendered, and one got a glimpse of the effect which might be made of this curious episode. The departure of the Trojans is at hand. Berlioz attempts another ghost scene; but after the extraordinary apparition already noticed, the spectres—for this time there are several—do not make a very strong impression. A sailor's song and a duet between two soldiers are characteristic. Up to this point Berlioz has written much that is interesting; but it is evident that he was writing for the public more than for himself. There are fine moments, but also some in which interest flags. In the last act, however, inspiration once more seizes the composer, and enables him to present the death scene of Dido with all due solemnity and grandeur. The chorus of the priests of Pluto, the Queen's farewell words—everything is impressive. In style and power it may be compared with "La Prise de Troie." As Dido stabs herself, a vision of the Roman Capitol is seen, and the Trojan March is given in loudest tones by the orchestra. This ending seems to us poor, not to say commonplace.

With reference to the performers, we can only add that Fräulein Friedlein as Anna, and Herr Plank as Narbel were good; but the great success of the evening was undoubtedly Fräulein-Mailhac, whose impersonation of the Queen was worthy of the highest praise. The chorus was good. The audience was again enthusiastic, and there were many recalls. Capellmeister Mottl conducted the whole performance with immense care, intelligence, and energy, and was enthusiastically applauded each night. The opera was, of course, sung in German, the translation of O. Neitzel being used.

The work is to be repeated again this week, and probably in January. It is to be hoped that it will soon be given in London as well as in Paris.

J. S. SHEDLOCK.

#### MUSIC NOTES.

CONCERTS are so numerous just now that brief notice of the most important is all that can be attempted in the space at our disposal. On Thursday of last week, the latest prodigy, Master Jean Gerardy (aged twelve and a half), gave a violoncello recital at St. James's Hall. This really gifted child had already in private

aroused the enthusiasm even of those least favourably inclined towards exhibitions of the sort, so that critics were not altogether unprepared for the excellence of his performances. The maturity of his expression, however, astonished everyone; and this, aided by the modesty and simplicity of his manner, made it possible to feel that Master Gerardy's claims are based on artistic merits rather than on extreme youth.

At the second of Mr. Henschel's London Symphony Concerts a Suite in E for strings was given. It is adapted from a string Quintett produced at Leipzig some six years ago, and therefore cannot be regarded as a test of the composer's present powers. The Suite is fairly well written; but, except in the slow movement, the themes are trivial and are not made more interesting by development. The remaining items were Schubert's "Unfinished" Symphony, extremely well played, the Pastoral music from Bach's Christmas Oratorio, and the selection from Wagner's "Meistersinger." A notice was circulated with the programme that, in consequence of inadequate subscriptions, Mr. Henschel will be compelled to discontinue these concerts unless further support be forthcoming. Subscriptions are, therefore, invited for the remaining concerts; and on the result of this appeal their continuance will depend. We sincerely trust that a generous response will be made, for the cessation of these concerts under such circumstances would be distinctly discreditable to the taste of London amateurs.

At the ninth Crystal Palace concert, Mr. MacCunn's Ballad, "The Cameronian's Dream," and Dr. Parry's Cantata "L'Allegro ed il Pensiero," were performed for the first time in (or near) London. Mr. MacCunn's work cannot be regarded as altogether worthy of him. It is picturesquely, and, indeed, imaginatively scored; but the quality of inspiration seemed to us, on a first hearing, sadly lacking in thematic material. The treatment, too, in places, borders on the conventional. We have a right to ask Mr. MacCunn for better work than this. Of Dr. Parry's Cantata we spoke fully on the occasion of its production at Norwich. The performance on the present occasion left something to be desired. Mr. Henschel rendered the baritone part with all due effect; but Miss Amy Sherwin was so obviously out of voice that it would have been only fair to ask indulgence for her. The choir did fairly well, considering their unfamiliarity with the music. An excellent rendering of Berlioz's brilliant and beautiful Overture, "Waverley," was given under the direction of Mr. Manns. Dr. Parry and Mr. MacCunn conducted their own works.

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